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Whole No. 70

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Alonzo Chappel

(See Page 49)

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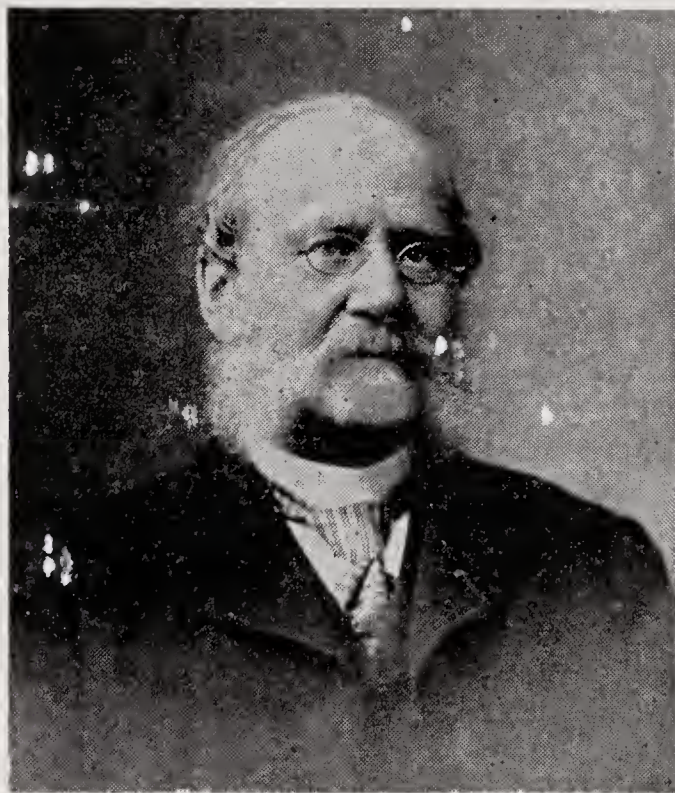
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The Autobiography of James Parsons Major, 1818-1900

Bank Note Engraver and Designer

Introduction by Thomas F. Morris



James Parsons Major

There have been but three men in the bank note profession, as far as this writer is aware, who have written their own biographies. These men lived and worked the greater portion of their time in the nineteenth century, during a period when the art of bank note engraving had probably attained its peak.

A few years ago the opportunity was afforded the writer by the editor of the *ESSAY-PROOF JOURNAL* to present to its readers the life story of the eminent engraver James Smillie, using parts of Smillie's autobiography as a basis. Following this, the *JOURNAL* published a similar article on the life of Butler Packard, the designer of many of our revenue and postage stamps. Further research in this field has been rewarded in bringing to light another intriguing autobiography of a personage of equal standing in the bank note world.

The story of the life of James Parsons Major that follows was written by him in the early part of 1900, his last year of life, at the age of 82. (It is recorded that he died in Somerville, N. J., Oct. 17, 1900.) He consented to write it upon the urging of George H. Danforth, Jr., later to become Secretary of the American Bank Note Co. It is the more interesting because of Major's early association with Rawdon, Wright & Hatch, and later with its successor, the American Bank Note Co.

We find the imprint of Rawdon, Wright & Hatch as early as 1837 on U. S. Treasury notes, as well as on many of the early notes of banks operating under state charters. This firm also produced the 1845 New York Postmaster's stamp, and in 1847, as Rawdon, Wright, Hatch & Edson, it produced the first issue of United States stamps. Many of these early state bank notes were designed by Major or under his supervision, and it is generally acknowledged that he was responsible for the designs of the above mentioned stamps.

The advent of the Civil War brought about an unprecedented amount of U. S. Government security work, and Major's responsibilities were many in meeting the requirements placed upon the American Bank Note Co. by the Secretary of the Treasury, Salmon P. Chase. Truly it was a fascinating experience for Major. It was then that he brought

into play all of his talents in the huge task his company had undertaken. For this trying service in the war years he was held in the highest esteem by his contemporaries, then and for many years afterwards.

With this brief introduction we proceed with his story, with a minimum amount of editing and using his own heading. The sub-headings that appear have been added by the present writer.

A Crude Sketch of Early New York, With a Scattering of Personal Incidents in the Life of James P. Major

Son of Richard and Sarah Major, parents of twelve children, all of whom were born in Frome, Somersetshire, England. The twelve consisted of eight girls and four boys, each of whom in due time married. The first to depart this life was a sister in her thirty-eighth year. When twelve years of age I was taken from school and sent to London, my father having secured for me a situation as Junior Cashier in a large Cloth store situated on High St. Borough. In my fourteenth year my father, a Wool Merchant, decided on migrating to the United States of America, then as ever the land of the oppressed. We arrived in the City of New York in the spring of 1832. Through a sister who had preceded us, I readily secured a situation on Broadway near Murray St. in a Dry goods store owned by a Mr. Sterling. Peals Museum occupied two or more floors above us and adjoining buildings. The City Prison then stood west of City Hall a plain brick building, as I remember it. Many a paper of Tobacco have I thrown through the iron bars to the unfortunate inmates. A. T. Stewarts store, a plain 3 or 4 story building, was on Broadway between Murray & Warren Sts.

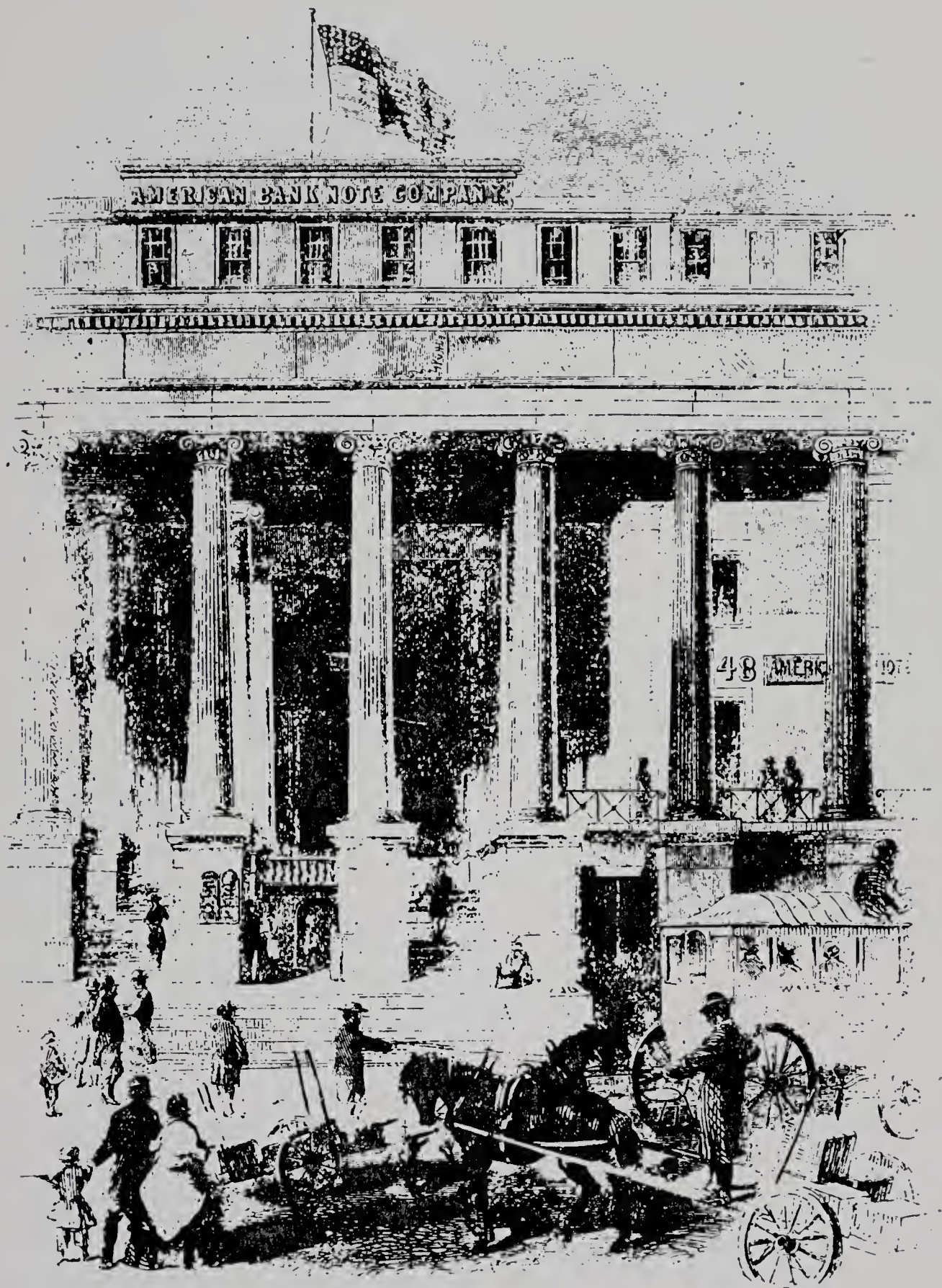
Early Employment With Lord & Taylor

After remaining with Sterling a few months a younger brother and myself obtained employment with Lord & Taylor at their original stand 63 Catharine St. where I again acted as Junior Cashier in a pulpit like desk placed in the center of store. My duties were about the same as experienced in London viz. to examine bills, make change when required & enter same on my book. The clerks placing a check for each amount paid in through a slot in a box attached to the desk for that purpose. The two stores last named were by far the two leading establishments in the City. Dry goods stores of any extent were but few. Some of these less prominent in the business procured a large portion of their stock from the large concerns named, from the fact that these two houses often bought entire importations of goods required for the small trade. The lesser stores were designated as Thread & Needle shops, their extent of business not warranting the dignified term of Dry goods establishments.

The better class of residences were mostly in the lower part of City—say, Broadway from Grand St. to the Battery, including all intersecting streets on either side. On the east side, East B'dway, Madison & Market Sts. were quite desirable dwellings. East B'dway was strongly in favor with the Quakers. These ever neat & respected people were in favor with the dry goods men, they bought costly goods and were prompt in payment for same. All purchases were delivered by boys selected for their alertness, on this depended their future advancement.

Just here my feelings prompt me to express the exceeding kindness manifested by Mr. Saml. Lord in the treatment of all persons in his employ—not spasmodically but ever in the same kind, considerate method. Many of those who served lengthy terms with his firm had solid reasons for loving his noble and generous character. Mr. Taylor was evidently chiefly engaged in outside matters pertaining to the business. We saw enough of him however to satisfy us that Mr. Lord had made no mistake in selecting a partner of sterling good qualities. A lengthy article could well be written by one competent, as to the honorable and strict business methods adopted and impressed on the minds of each employe by these pioneers in a business of such vast magnitude at the present time.

The only places of amusement I remember at this time were the Park, Bowery &



From Harper's New Monthly Magazine, February, 1862

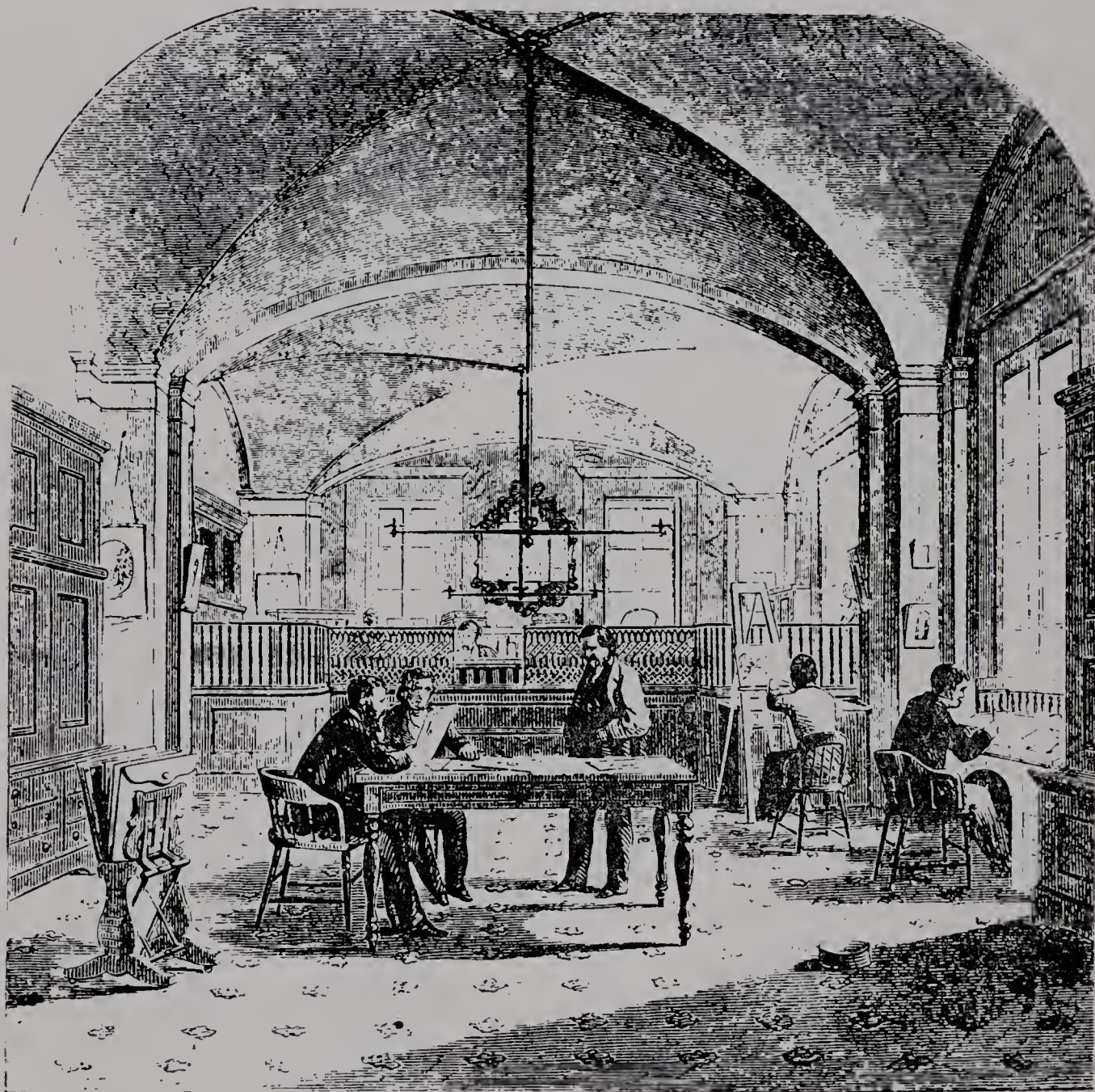
Entrance to the Merchants Exchange Building on Wall St. This was the home of Rawdon, Wright, Hatch & Edson at the time of the 1858 consolidation and became the head office of the new American Bank Note Co.

Franklin Theatres, the last a small affair on Chatham Square. The only Hall suitable for Lectures, Concerts, etc. was in the City Hotel located on B'dway about where the Trinity Building now stands.

In the year 1833, known as the Cholera year, business was almost at a standstill, thousands left the City for the suburbs. Certain districts were tabooed. Rossevelt, Cherry & a part of Water St. and thereabout the public were debarred from entering.

Starting in the Engraving Business

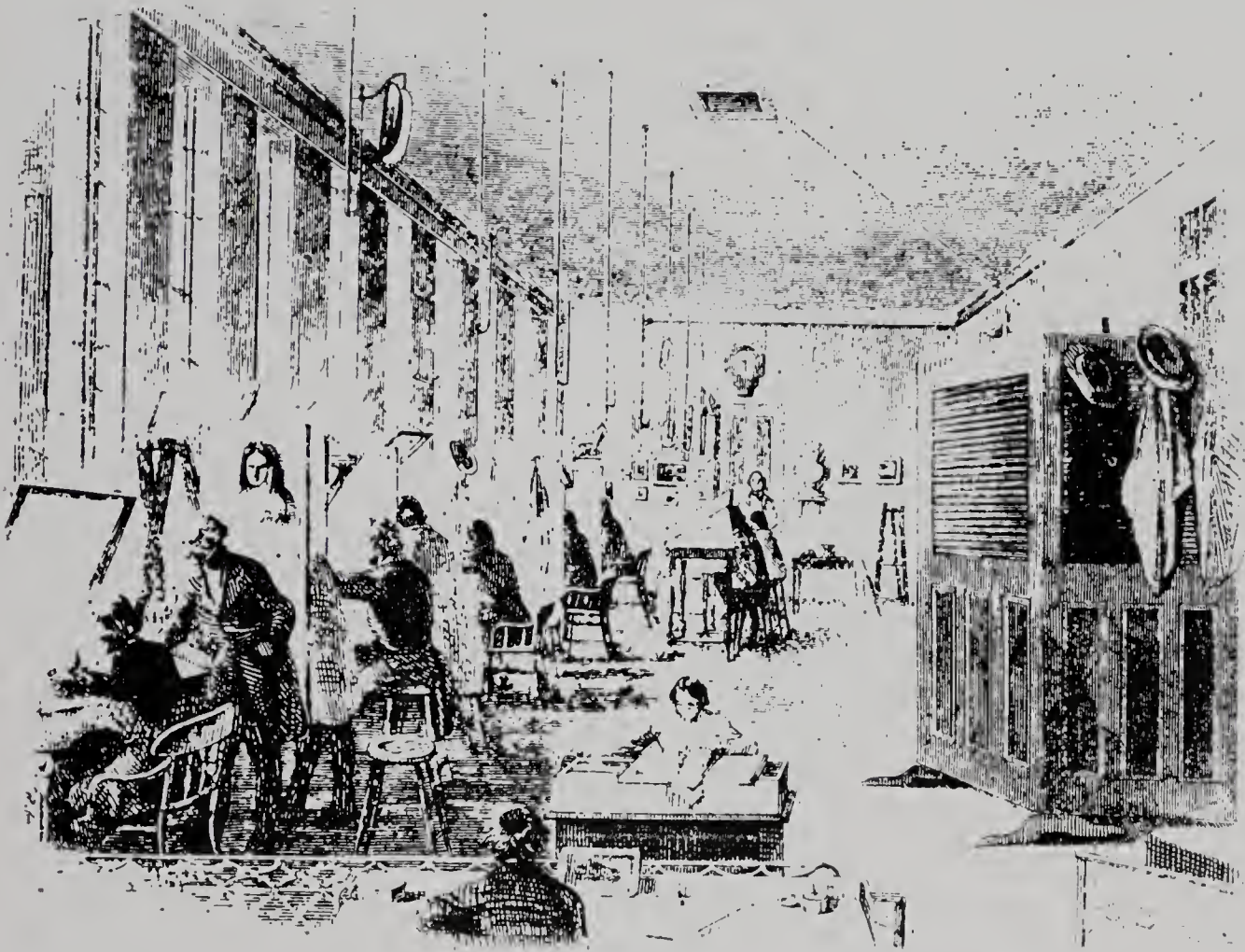
In the latter part of the year 1834 my Father in pursuance of an old resolution expressed to Mr. Lord his intention of placing me at the engraving business, to which



From Harper's New Monthly Magazine, February, 1862

The Modeling and Designing quarters of the American Bank Note Co. in the Merchants Exchange Building. Major was in charge of this department until 1880.

Mr. Lord earnestly protested, pledging his word that were I allowed to remain in his service he would treat me in all respects as were I his own son. Nevertheless, in face of my own wishes and the kindly proposition of Mr. Saml. Lord, an arrangement was effected with a Mr. August Halbert who had an Engraving Office on Pearl St. & who agreed to instruct me in all the branches of engraving, from a door plate to a Bank Note. My new employers business consisted mainly at first in engraving Music Titles for Firth & Pond who were the leading men as I believe, in the manufacturing of Pianos & furnishers of a general list of articles in that line of business. After an experience of about twelve months with my French master Mons. Halbert and during his absence with a military company in which he was a full fledged private, an order came from Firth & Pond for a music title to be completed within two days. On explaining the absence of my employer, my instructions were to do the best I could etc. Near the close of the second day a Mons. Prudhome who had previously instructed Halbert, dropped in to see how things were progressing during the absence of proprietor, seeing a fresh proof of said Title in my hands he expressed surprise, asked many questions, gave me a hearty slap on the back and then slipping a bright silver dollar in my hand, with a cheery "Good Boy!" departed. Many a day later on when feeling discouraged at my progress in engraving, this same dollar urged me on to greater efforts, until my adaptability for the business was fairly acknowledged. As time passed it became my duty to instruct many



From Harper's New Monthly Magazine, February, 1862

The Portrait and Vignette Engraving room. There was a separate room for the letter and numeral engravers. Starting with Rawdon, Wright & Hatch, Major was modeler and superintendent of engraving for many years. After 1880 he limited himself to script engraving.

others in our slow plodding occupation—that my efforts were noted and regarded, sundry mementoes in my possession bear pleasing witness.

With Rawdon, Wright & Hatch

In 1836 Mons. Halbert obtained for both of us an engagement with the old established firm of Rawdon, Wright & Hatch, Bank Note Engravers, who before the Big Fire [1835] occupied a good part of the old Exchange and who were then located in Pine St. near B'dway, awaiting the completion of a building on the N. E. cor. of Wall & William Sts. [30 Wall St.] which we afterwards occupied during the entire construction of the present building now known (1900) as the Custom House. Some sections of this last building were purposely planned for the use of R. W. & H. In the course of time Mr. Rawdon in his usual confidential way informed me that our rooms in the new Exchange were completed and he would instruct the porter to assist in our removal, as we had merely to cross to the opposite corner the task was speedily done [1839 or 1840]. Having a plate on hand with a "Hurry up" order, my desk was first placed in position and I proceeded at once with my work, my chums soon following into line. Later in the day we made a survey of our surroundings and found we were absolutely the only occupants of the building, aside from three or four carpenters and masons yet working on the east side of the building. With these facts in view, I claim to have been the first tenant of the present Custom House engaged in active employment. Nothing remarkable about that! (No! yet worthy of mention.)

The American Bank Note Co.

On my twenty-first birthday I made an engagement with R. W. & H. for a term of years, followed by others from time to time up to the first formation of the American

Bank Note Company. This consolidation embraced the various Bank Note firms then extant—year 1858. After a rest of two or three months I returned to the A. B. N. Co. who in the meantime had moved the Engraving Department to other new apartments especially constructed on the main roof of the Exchange, gaining thereby increased light and room. The Transferring Department also occupied rooms on this floor, which extended I think the full Wall St. front.

During the draft riots of 1863 [July] we—engravers and Transferrers—were solicited to protect the property of the Company, a request willingly complied with. We were duly drilled by a competent officer, supplied with 50 Springfield rifles, cartridges in quantity, hand grenades etc. Our personal comforts were cared for in a variety of eatables and a something to drink. Our Captain, who was said to be experienced in military tactics, took especial charge of a queer affair as though fearing its loss. Strange to say, the Captain and the wicker covered thing were both lost for a time. The first was, well! found under blankets—the cork was gone and the jug empty. The clerks of Custom House were likewise prepared in case of an attack. After doing duty four or five nights, it became apparent that the rioters had received information of our formidable preparations and with fear and trembling had withdrawn their disorganized forces. Ahem!

In 1879 the last consolidation was effected embracing The National Bank Note Co. organized 1859, and The Continental Bank Note Co. organized 1863. The resources of these establishments were of such extreme value both in quantity and value as to add very materially to the excellence of the artistic and mechanical work now produced by the American Bank Note Company.

After leaving the Exchange in Wall St. the Company occupied [1867-1884] a large portion of the marble building N. E. corner of B'way & Liberty St. then known as the Home Office of The Mutual Life Insurance Co. [142 Broadway.] In progress of time, still more room being required for their ever increasing business, the officers of the A. B. N. Co. decided on buying a plot of land on Trinity Place whereon they erected a fire proof structure especially designed for the many distinctive branches of their extensive business [1882-1911]. And now although in full view of The Trinity Church Yard, let us hope continued success may crown their efforts in worldly desires and that happy future lies before them individually, far beyond the grave and graver subjects they are bound to face.

Throughout this crude sketch I have strived to write in a progressive order—more especially as to my relation with The American Bank Note Co. and its predecessors, believing that few men can claim identification with one establishment for so long a series of years. For while many changes have naturally occurred in its management, today January 1st, 1900, it is to all intent and purposes the same old parent concern I became initiated in during the year 1836. During this lapse of time many dear friends, employers & associates have passed away from earthly desires and cares. Especially dear to memory are Messrs. Rawdon, Wright & Hatch; at their hands I was ever the recipient of kind and generous treatment, a source of never failing pride and gratification today when recalling youthful days. I also retain a pleasing remembrance of the several gentlemen who have succeeded to the management of the A. B. N. Co.

Just here I venture a thought that may cause a smile to illumine the countenance of your hard matter of fact people. May it not be that the delicate and careful manipulation necessary in every detail in the art of bank note engraving has a refining influence on those whose labor is exclusively devoted thereto. As applicable to this view, I feel prompted to say that no man fully identified with our especial branch of engraving has, as yet, been justly charged with any act inconsistent with honesty of purpose; while it is reasonable to believe all have not entirely escaped the emissaries of the evil one.

To complete a summary of my business career, a few additional lines are required. To wit—that for many years prior to the first consolidation of Bank Note Companies, my position was modeller and also superintendent of the engraving department of Rawdon, Wright & Hatch. The modelling or designing branch I continued to hold until 1880, when on solicitation I returned to my favorite branch of script engraving and so continued until warned by dame nature to rest my hard worked eyes.

(To be continued.)

Alonzo Chappel, 1828-1887



Courtesy of the New York Public Library

Alonzo Chappel
From a Wood Engraving Made in 1877

Prolific American Illustrator and Painter of Historical Scenes in the Period 1855-1885

By Oliver Ramsay

Postmaster Robert H. Morris of New York reached the high point of his career in the year 1845. Rawdon, Wright & Hatch had agreed to deliver his now historic postage stamp about July 1st, when the new 5c and 10c postal rates became effective. There is no evidence that the company saw in this small order any portent of a whole new market for engraving and printing. The choice of a Washington portrait was safe because every-

body knew his face; the die may simply have been handy—possibly a hitherto unused stock die, as no other use of it has been found earlier than February, 1847.

Equally gratifying to Morris in 1845 was the removal of the post office at long last to a larger and more centrally located building. The business of his office had increased enormously in five years. Clerks were in each other's way, criticism of the service was mounting, and even Morris agreed it was quite improper for ladies to have to be jostled about in the crowded post office lobby, especially on days when the packet ships were weighing anchor or berthing. But space in this burgeoning city was hard to find, and held at a high premium. Finally he had completed negotiations for a building up on Nassau Street, between Cedar and Liberty, and had moved in. A journeyman author¹ in 1846 gave this description of the new location:

. . . The United States Government have recently converted . . . the Middle Dutch Church on Nassau Street into a post office, paying for its use the annual rent of five thousand dollars. It now presents the appearance of a post office in the heart of a graveyard, a circumstance quite characteristic of New York enterprise. The numerous signs which appear on the building point out the various points of communication with the interior. Its internal arrangements are very extensive and commodious. The Postmaster's room is so situated that he can see everything going on in the building. Office hours are from 8 AM to 7 PM. On Sundays from 9 to 10 AM and 12½ to 1½ PM. There are Penny Postmen attached to the office, who go their rounds twice a day, and deliver letters and papers to all who request them.

Nine generations of Hollanders had worshipped in this church whose steeple and interior woodwork had been brought over from the mother country in the early 1690's. But time had worked many changes in this bustling metropolis. During the American Revolution the British had used the church as a riding school, a prison, and a hospital. When they departed in 1783 the parishioners repaired the damage, and used it for another sixty years. Now the trend of the better residential areas was northward, away from the sights and sounds and smells of a busy, rollicking port whose 400,000 people were crowded into the lower one-third of Manhattan Island. So the thrifty and prosperous Dutch worked out a good deal which would finance a new edifice nearer their own new and more imposing homes farther uptown.

The Young Chappel

The year 1845 was also the first high point in the career of an obscure lad of 17. At the age of 12 he had begun this climb by taking his chalk, camp chair and easel out to some likely sidewalk where he could induce a passerby to sit for a portrait. How the youngster discovered that he could "seize the likeness" of the human face is unknown. It has been said that he also earned money painting landscapes and seascapes on window shades and wall paper in the homes of bankers, merchants, and ship owners. This may have given him some fruitful contacts, but it is certain that at this early age he was receiving \$5 for his sidewalk portraits, a pretty substantial commission when you consider that it was more than a week's wage for an artisan, and as much as Plumbe, the leading daguerreotypist, was earning for his best studio work at 251 Broadway. By 1845, when he was 17, the fee had risen to \$25, and he was able to achieve the first of his ambitions, to move his parents and younger brother to a more attractive residential district at 282 Henry Street, Brooklyn, a borough of almost 90,000 people, and just a short ferryboat ride from the hub of activity at the tip of Manhattan.

This lad, Alonzo Chappel, was born March 1, 1828, at 165 The Bowery, one of two sons of William P. and Maria Howes Chappel. His father was a humble tinsmith of French Huguenot descent who was not able to provide his children with a good education. But they must have been literate and solicitous parents who encouraged his ambitions in art, for his first objective was to set them up in a respectable middle-class home.

¹ Ruggles, Edward: *A Picture of New York in 1846, with a Short Account of Places in its Vicinity; Designed as a Guide to Citizens and Strangers, with Numerous Engravings and a Map of the City*; C. S. Francis & Co., New York, 1846.

The second goal the boy achieved in 1845 was to enrol "for one term of the antique of the National Academy of Design, presided over by Samuel F. B. Morse on Broadway, near Leonard Street." This one term was the only formal instruction in art Chappel ever had. A lack of academic training, not evident in his best work, must have been sensed as a handicap by Chappel. When he, the artist George Hall, the eminent engraver William H. Ritchie and other artists established the new Academy of Design in 1866, the only admission requirement was evidence of latent ability. Development of talent was the only possible compensation for the faculty because tuition was free.

New York in the 1840's

New York was bursting at the seams in the 1840's. Young Chappel and his friends from The Bowery could walk for two miles along the East River under a continuous canopy of bowsprits which nosed across the cobblestones of Water and Front and South Streets and almost into the windows of the counting houses and ship chandlers facing the river. In 1844 over 2,200 ships from foreign ports had arrived at New York. Among them were three steamers (no doubt the *Great Britain* or *Great Western* among them) which docked at the foot of Clinton Street. But more than 1,720 of the arrivals had been picturesque brigs, schooners, and barques which disgorged their cargoes of goods and people for an expanding nation whose insatiable appetite for both could not be satisfied. In an aura of exotic aromas and amid a babel of profane sounds from seamen, stevedores, and draymen, the sensitive young artist could always be sure of action. The observation of men in action, often violent, must have served Chappel well, for he, better than most of his contemporaries, was able to transfer to canvas a sense of action in his historical paintings.

Engravers vied for opportunities to reproduce his work on plates. The greater part of Chappel's output is not signed by the engraver—his publishers were watching their production costs, and only engravers of prominence were permitted this privilege. But several of Chappel's historical scenes carry an engraver's imprint. His *Battle of Long Island* is signed by the Scottish engraver James Smillie (1807-1885), who had the rare pleasure of seeing both his American-born sons inducted as members of the National Academy. Chappel's *Battle Between the Constitution and the Guerriere* was engraved by James D. Smillie (1833-1909), the older son, whose fame today rests rather more upon museum displays of his "Hudson River School" landscapes in water color and in oil. But, as with Asher B. Durand, young James D. Smillie had scaled the heights as an etcher and engraver before he turned to painting.

New York as an Art Center

In a prosperous city the arts usually prosper. Our 1846 author and "drummer" for the virtues of New York, was able to boast that

. . . In this city there are over three hundred artists in the various branches of portrait, miniature, landscape, and historical painting. The most distinguished painters in America find in New York a liberal appreciation of, and remuneration for, their talents.²

Among the portrait painters he listed Messrs. Page, Inman, Elliott with a studio in the Granite Building at the corner of Broadway and Chambers Street, Ingham, Huntington, Mooney, and May over at 44 Vesey Street. He mentioned A. B. Durand, Cole, and Cropsey as landscape artists; the illustrious Mr. Matteson as a painter of historical scenes, along with Messrs. Boyle, May, Chapman, and Hicks; for miniaturists New York offered Cummings, Fanshaw, Hite, Shumway, and McDougal; among the sculptors were Kneeland, Frazee, and Launitz, with an additional boost for Kneeland in the remark that ". . . no American except [Hiram] Powers has ever surpassed Kneeland's busts and equestrian statues . . ." This left the field to Kneeland because Powers, from whose busts the 2c Jackson and the 10c Jefferson of the 1870 National Bank Note Co.

² Ibid., p. 114.

series derived their vignettes, had established his residence in Florence, Italy, almost twelve years earlier.

Chappel was fortunate to be trying his wings in a city where his talent would eventually be recognized and rewarded. He spent the years between 17 and 25 improving his technique, accepting enough commissions to take care of his material wants, and experimenting in the new field of historical painting in which he would soon excel. One of the reasons for this excellence was the days he spent in libraries, museums, and historical societies sketching with rigid fidelity the clothing, arms and habiliments of the people involved in the setting. Little wonder that modern artists invariably turn to Chappel's work for its meticulous accuracy of detail and terrain. It was one of his earlier paintings, *Landing of Roger Williams* (Rhode Island Museum of Art), engraved by G. R. Hall, which caused a change in the design of the seal of the State of Rhode Island.

In this period before recognition he was busy in other ways. He engaged the famous Rev. Henry Ward Beecher to conduct the service for his marriage to Almira Stewart at the Plymouth Church of the Pilgrims in Brooklyn. She lived but a few short years, and died childless. Two years later he married the widow Mrs. Abbie J. Briggam, who bore him two sons and a daughter; all four were with him when he died, but the careers of his descendants are unknown.

Chappel is Noticed

The first concrete evidence that showed Chappel he was beginning to be noticed was an offer from Keith, the "Duveen" of his time and noted picture importer. He proposed to guarantee young Chappel, then age 27, annual commissions of \$7,000 minimum if he would consent to go to England and paint there under his patronage. Apparently the imported painting fetched more than the domestic variety, because \$7,000 a year was a fabulous income for an artist in 1855. But he rejected this strong temptation—he had no financial problems, and he preferred to cast his lot with a friendly fraternity of young and enthusiastic American painters who were determined to make the world recognize the United States as a source of art comparable to any in Europe.

In the 1850's the most popular and most respected place for art exhibitions in New York was GOUPIL'S. All artists aspired to show there, both for prestige and for the fair chance of attracting a buyer. At the time Chappel turned down Keith's liberal offer Goupil's was displaying some of Chappel's historical paintings. There the Rev. Dr. Magoon, about whom nothing can be learned except that he must have been a connoisseur, saw Chappel's work for the first time, admired it, arranged with the management to meet the artist, and shortly introduced him to Martin & Johnson, publishers at 27 Beekman Street.

Publishers of Fine Works

This company and five successor firms, of which Johnson, Fry & Co. was the most abundant producer, published finely illustrated works in numbered parts and sold them on a subscription basis (one of the earliest examples of installment selling in the American economy). When Chappel opened his folio the publishers must have liked what they saw, for they engaged him at once to "design the plates" for a new work they had in preparation. It is probably in this work that Chappel's *Patrick Henry Addressing the Virginia Assembly*, engraved by the senior H. B. Hall, first appeared. The new work was a success. And the good dominie and lover of art had introduced Chappel to the publishers who would buy most of his work, both portrait and historical, for the next thirty years.

It was these Johnson companies ³ which first published the *Inauguration of Washing-*

³ From ? to 1856—Martin & Johnson and Martin, Johnson & Co., at 27 Beekman Street, New York; 1857 to 1872—Johnson, Fry & Co., same address; 1873 to 1876—Johnson, Wilson & Co., same address; 1876 to 1878—Johnson, Miles & Co., same address; 1878 to 1888—Henry J. Johnson, last at 122 Duane Street.

ton, *The First Cabinet*, engraved by T. Phillibrown, and the *Battle of Princeton*, engraved by G. C. Finden. The engravers J. C. Buttre, G. R. Hall, R. Hinshelwood and W. Wellstood occasionally sign their plates of Chappel's illustrations. But famous paintings, which have for decades adorned the elementary history books of our schools—scenes like *Pocahontas Saving the Life of John Smith*, the *Battle of Bunker Hill*, *Washington at Mount Vernon*, and *Surrender of General Lee*,—carry no engraver's signature.

Oddly, Chappel's most famous painting, the *Death Bed of Lincoln*, was executed for Isaac N. Arnold's *Sketch of the Life of Abraham Lincoln*, published in 1869 by John B. Batchelder of 59 Beekman Street. Batchelder never sold the large (83" x 44½") original; his estate gave it to the New Hampshire Historical Society at Concord, N. H. The smaller (44" x 26") original was a gift of John D. Rockefeller to Brown University at Providence, R. I. This painting was truly a tour de force, in which Chappel painted forty-seven figures with forty-seven faces of recognizable contemporary Americans. He must have chuckled at the problems posed for the engraver who would have to reduce the scene to a plate of publishable size. It is not known who accomplished it, but much of Batchelder's engraving was done by H. B. Hall, Jr.

Chappel also accepted occasional commissions from smaller publishers like Selmar Hess of 58 Reade Street, and Virtue & Co., and Virtue, Emmins & Co., at 26 John Street. Their engraving was done mainly by John C. McRae, C. H. Jeens, Ridgeway, and J. C. Armytage.

What a boon for engravers were these finely illustrated works! These volumes were primarily collections of engravings, threaded together by the text of the author. It was the engravings which sold the books, and kept the subscribers coming back for more. Every gentleman with pretensions toward a library had to own these works; often in homes of the poor a volume or two of these engravings and the Bible were the only reading matter they had. It was almost a patriotic duty to learn American history and the exploits of its heroes through engravings.

(The major portion of Chappel's work, his recognition with Darley and Thomas Nast as America's three foremost 19th century illustrators, and his connection with the designs of two U. S. postal issues, will be reviewed in a second installment.)

(To be continued.)

Post Office Museum Now at Smithsonian

Transfer of the Postal History Museum collections from the Post Office Department to the Smithsonian Institution was announced March 30, 1961, by Postmaster General J. Edward Day and Dr. Leonard Carmichael, Smithsonian Secretary. Dr. Carmichael, accepting the Postal History Museum collections on behalf of the Smithsonian, said the memorabilia gathered by the Post Office Department "will add materially to our new Hall of Philately and Postal History, now being planned." The Postal History Museum was established in February, 1960, as an adjunct to the Post Office Department, and has been in operation since that time on the ground floor of the Department's main building on Pennsylvania Avenue. However, in keeping with his policy of searching out means of economizing without curtailing postal services, Postmaster General Day arranged with Dr. Carmichael for the museum to be transferred to the Smithsonian. Many of the objects will be shown in the Hall of Philately and Postal History, in the Museum of History and Technology, now being constructed by the Smithsonian on the Mall at 14th and Constitution, N. W. Selected items will be displayed in the Arts and Industries Building, Division of Philately and Postal History Area, 9th and Jefferson Drive, S. W., until the new building is ready for occupancy.

Roumania

An Unknown Essay of the 1872 Issue

By Eduardo Cohen

Very few essays and proofs of the issues of the 1866-1872 period showing the head of Prince Charles are known. Among them, the one, which in my opinion is the rarest of all and which up to now has never been mentioned in any publication, is that which I am describing in the following (Figures 1 and 2).



Figure 1



Figure 2

The frame of this proof is the same that was used for the issued stamp. It varies only in the center medallion insofar, as on the proof the head of Prince Charles is turned to the right, whereas on the issued stamp it is turned to the left.

I know proofs of this kind for the stamps of 5, 10, 15 and 50 Bani. The frames of the last mentioned two proofs have never been used for issued stamps, because as much as for the stamp of 15 Bani (Stanley Gibbons No. 130) as for that of 50 Bani (Stanley Gibbons No. 142) the frame of another stamp has been utilized by substituting new figures for the existing ones.

I know these proofs in olive-yellow, orange, green and pale violet.

Mancini Designs by Edmondo Pizzi

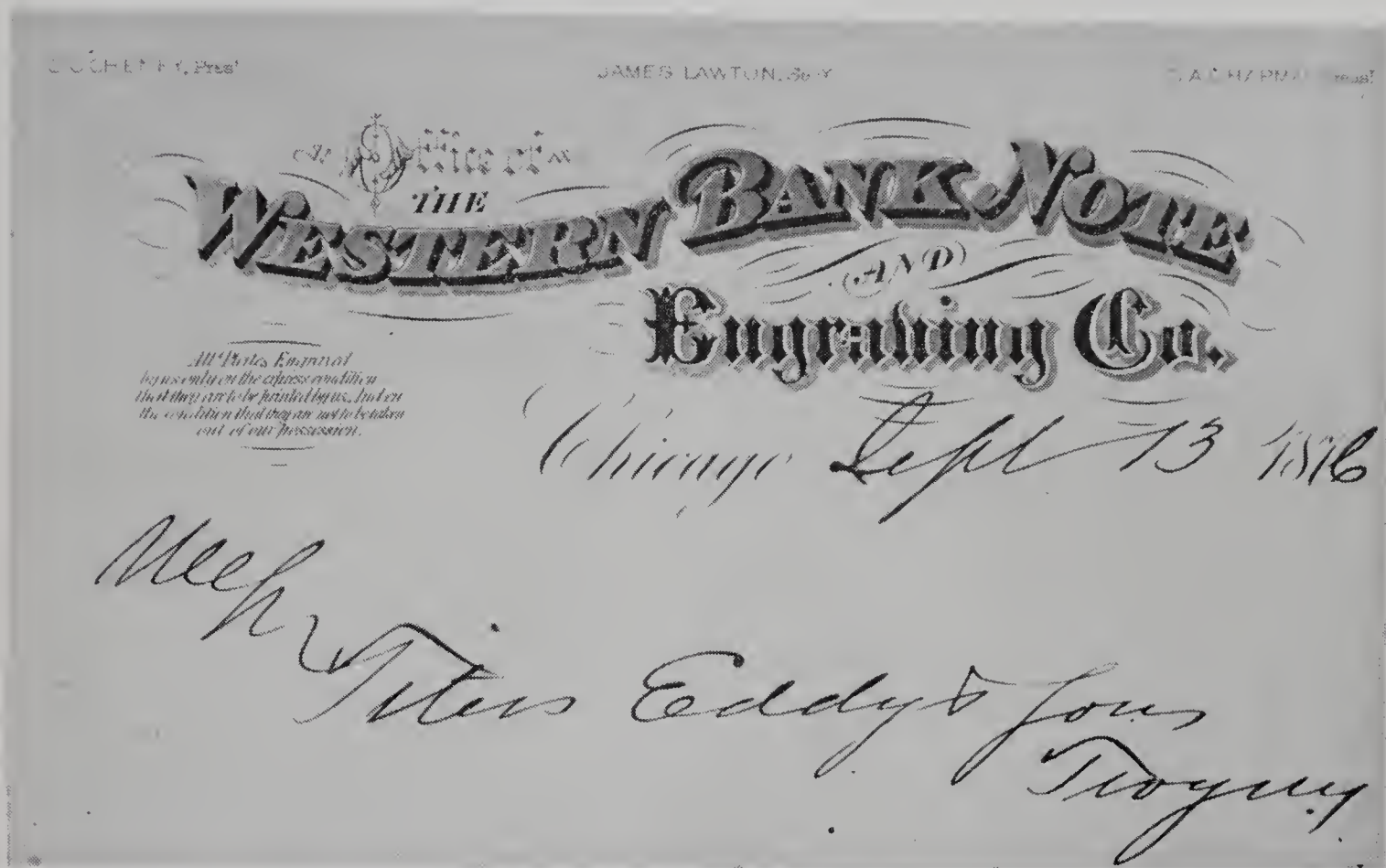
The year 1952 marked the birth centenary of the Italian painter, Antonio Mancini (1852-1930). On this occasion Italy issued a 25 lire stamp (Scott's A345) designed by Edmondo Pizzi and rotogravure printed under Presidential Decree No. 4438 dated December 1, 1952. These stamps were first placed on sale December 6, 1952. Proofs overprinted SAGGIO are known. It is of interest to note that in his later works, Mancini used pieces of glass, bits of tin, buttons, paper, etc., to produce certain effects which he desired.

Chamberlain Portrait of Franklin

On November 28, 1957, Turkey issued two stamps (Scott's A275) commemorating the 250th birthday of Benjamin Franklin. These depict a portrait of Franklin by the English painter, Mason Chamberlain, in the Wharton Sinkler collection.

The Story of the Western Bank Note & Engraving Co. Chicago

By Glenn B. Smedley



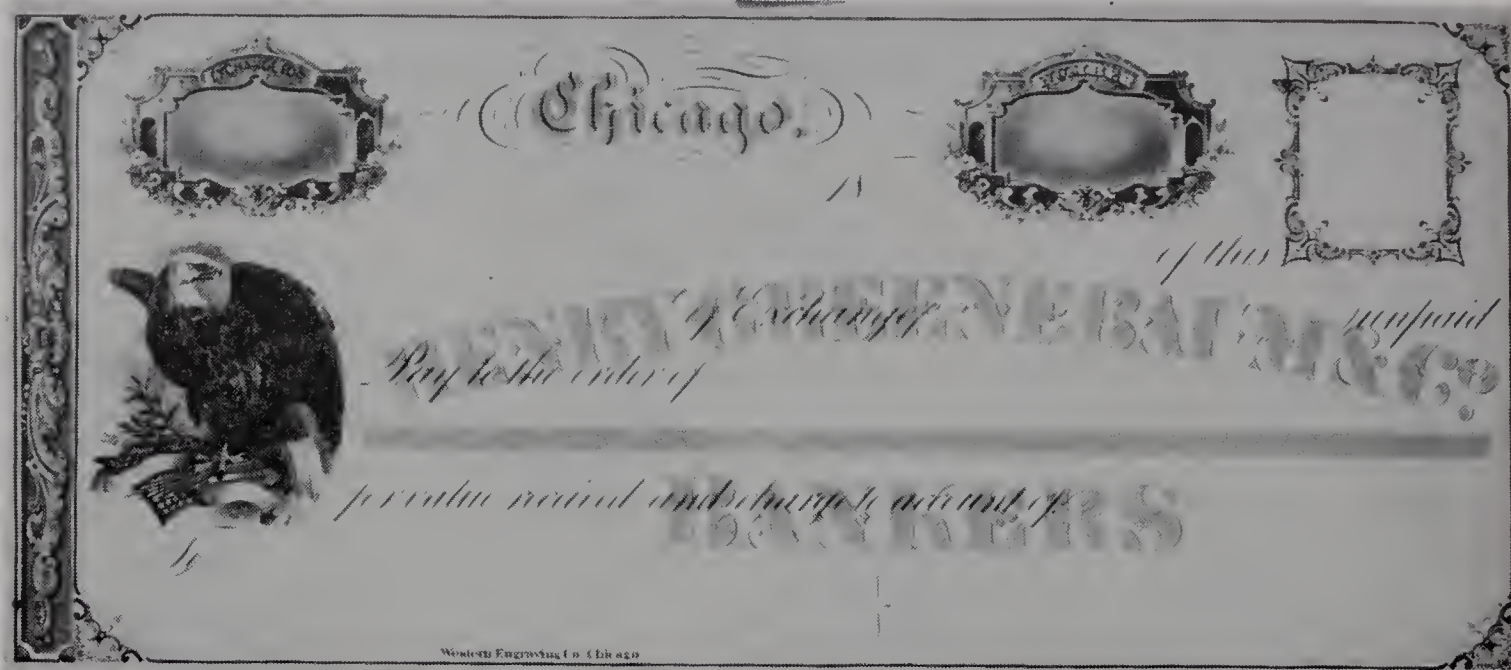
Top part of a letter to Messrs. Titus Eddy & Sons, Troy, N. Y., ordering a barrel of carbon black for making ink. Dated Sept. 13, 1876.

"Money may take the form of poorly designed and badly executed bank notes, issued by a bankrupt government, or a nearly insolvent bank, notes scarcely worth the trouble of pocketing; or it may take the form of the most artistically designed, beautifully engraved and printed bonds, worth more than their face value. Nevertheless, its possession represents the sweat of man's body, the labors of mighty brains, innumerable schemes for easy acquirement, and crime itself in its most hideous forms. Thus the business of furnishing paper money is as full of romance as a nut is full of meat."¹

Romance! Crime! Intrigue! Yes, but this is no love story; nor is it a "who-done-it" detective tale. Today most of the paper money and security paper is produced by governments or a very few long-established private firms; but such has not always been the case. It would take a very large volume to contain the histories of the numerous bank note and engraving companies that have operated in this country—if such historical data were available. But only scanty information has been compiled about the early firms that were the progenitors of present security printers, and those men who had the intimate knowledge to record details are no longer alive. Even the recently published *The Story of American Bank Note Company*, fine work that it is, devotes only twenty-two of its ninety-two pages to a sketchy and incomplete biography of its ancestors.

Not the least of the firms absorbed by the American Bank Note Company, although not one of its predecessors, was the Western Bank Note & Engraving Company, Chicago.

¹ *The Romance of Intaglio Bank Notes*, by Louis L. Coudert of the American Bank Note Company, New York, 1925.



Draft. Henry Greenebaum & Co. Bankers, Chicago. Imprint—"Western Engraving Co., Chicago." Card proof.

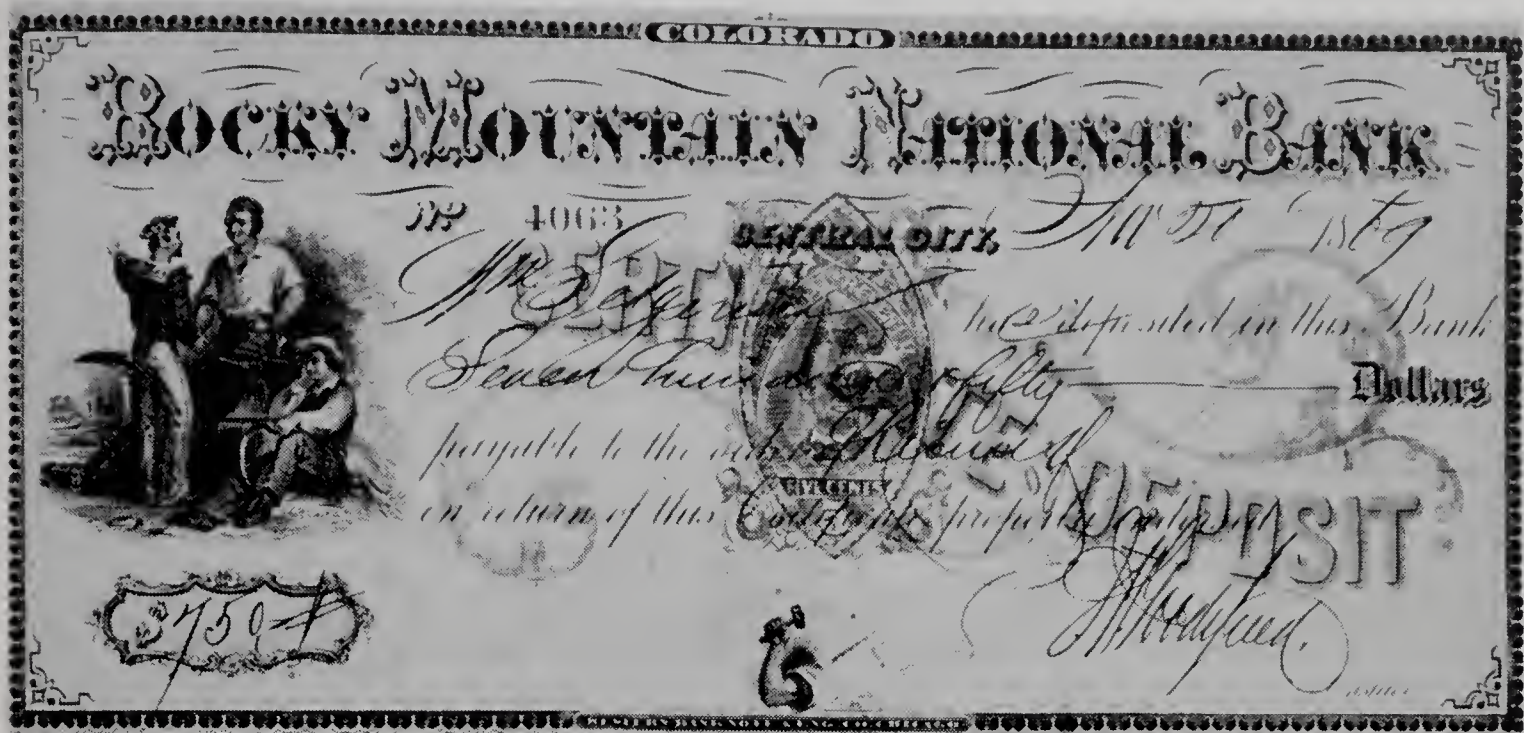
We have gathered such information as is readily available about this firm and, together with reproductions of some examples of its work, record it herein.

Organization

Organized May 9, 1864, as the Western Engraving Company, its financial backer was Isaac A. Chapman, a banker in Albany, New York. It seems probable that the organizers had the lucrative bank note business in mind, even though the firm's name did not so indicate at first. The imposition of a Federal tax on bank notes in 1866 curtailed production of them, yet on February 23, 1867, the firm's name was changed to Western Bank Note & Engraving Company. This change probably was made when J. Young Scammon, the great Chicago banker and civic leader, acquired the Company. Although we find several examples of work bearing the imprint of the Western Engraving Company, it seems likely that the success of the venture was not what might have been hoped for. Banks had all but ceased to issue their own notes, and the government was setting up a bureau to produce its supplanting paper money. It may well be that only the interest and prudence of Mr. Scammon saved Western from early dissolution.

Jonathan Young (his mother's maiden name) Scammon was an Easterner by birth, but located in Chicago in 1835 at the age of 23. He had studied law and soon gained an outstanding reputation as a legal advisor, and was appointed attorney for the State Bank of Illinois in 1837. He was a member of the Chicago School Board from 1839 to 1845, when he was elected Alderman in the First Ward. Having been president of the Chicago Marine & Fire Insurance Company (which did a banking business) since 1849, he established the Marine Bank in January, 1852, as the first bank chartered under the Illinois "free" banking law of 1851. In 1864 he organized the Mechanics' National Bank of Chicago (N. B. charter No. 466) and the following year was a leader in establishing the Chicago Clearing House Association. Being thus involved in banking (and other affairs) in Chicago, his interest in the bank note business was a correlate.

Western, which had been located at LaSalle and Randolph Streets since its inception, was burned out in the Chicago fire of October 8-10, 1871. Here again, Scammon's connection with the firm may have saved it, for he was a leader in planning the rebuilding of the City which had had its very heart destroyed by flames. Steel dies, rolls and plates were recovered from the ruins, and those which could be salvaged were re-engraved and restored. Temporary quarters at 10 North Jefferson Street were occupied until more adequate space could be obtained at Lake and Clark Streets (then No. 12 Lake St.)



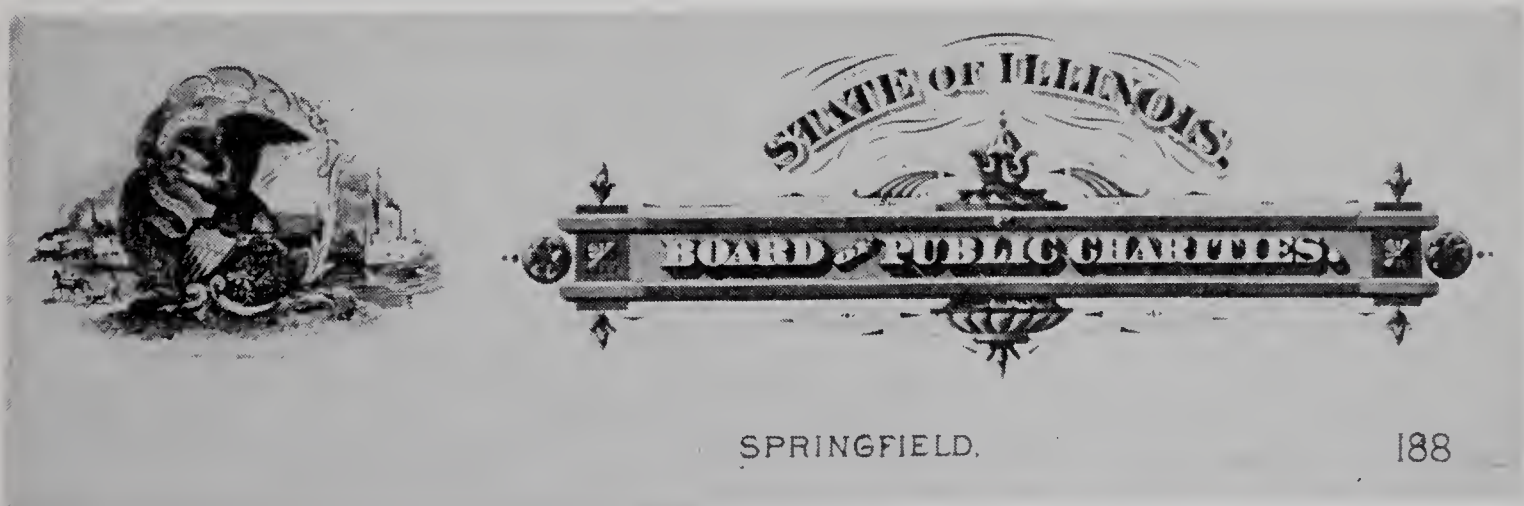
Certificate of deposit. Rocky Mountain National Bank (Charter No. 1652), Central City, Colorado (Territory) 1869. Imprint—"Western Bank Note & Eng. Co. Chicago".

In the Chicago City Directory, the perusal of which revealed much data for this story, the Company's address was changed to 33 Clark Street in 1874. We found no significant changes in listings thereafter until 1888, when the Company had moved to 298-306 Dearborn Street. A few years later (probably early in 1891) a big step was taken when Western moved into its own newly erected building on the southwest corner of Madison and Michigan, with an address of 6 Madison Street. It should be noted here that the present system of numbering Chicago streets was not effected until 1911.

James Lawton is listed as secretary of Western as early as 1872. When Mr. Scammon retired from business in 1874, Clarence C. Cheney, who had been president of Western from its organization until Scammon acquired it, and its treasurer thereafter, became president again and C. A. Chapman was made treasurer. Charles Heineman succeeded Lawton as secretary in 1877. In 1884 C. A. Chapman became secretary-treasurer and five years later he was named vice president.

Early Engraving Personnel

We do not have a complete record of the people who were associated with Western, but from an article in *The Collectors Club Philatelist*, Vol. XXV, No. 1, we find that many capable artists, artisans and technicians contributed to its products. Walter Shirlaw, designer and pictorial engraver, was with Western from 1865 to 1870. He took an active



Letterhead. State of Illinois, Board of Public Charities, Springfield. Imprint—(under state seal vignette) “Western Bank Note Company Chicago”.



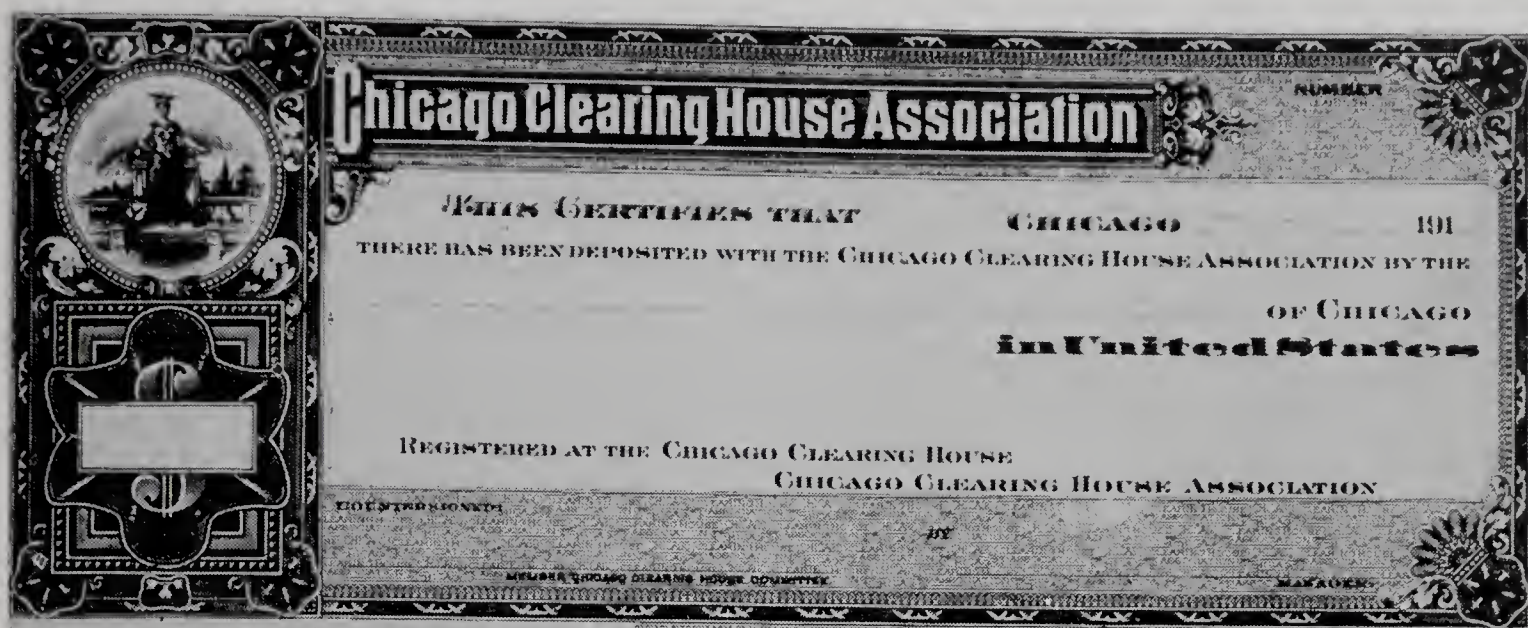
Merchandise scrip. Sunday Creek Store Co., Rendville, Ohio. Litho.—“Western B. N. & Engraving Co. Chicago”. (This imprint found on lithographic items, only).

part in founding the Art Institute of Chicago, later became a quite prominent painter, did design work for the World's Columbian Exposition, and produced outstanding note designs for the Bureau of Engraving and Printing in the 1890s. Two other early employees were a “Mr. Dennison of New York,” plate printer, and H. A. Plantz, lithographer.

That the Company had expanded greatly is evidenced by the following partial list of employees shortly after the 1871 Chicago Fire: Charles Schlecht, pictorial and portrait engraver; George J. Verbeck, Sr., pictorial engraver; Anton Limbach, stipple portrait engraver; A. S. Koffin, designer, Charles E. Kihn, Joseph A. Rueff and Albert A. Boerlin, letter engravers. Others were Harry Holmes, Walter Schneider, M. Hartrath and Sidney S. Hurlburt. Eddie MacKallor, B. Goldsworthy and George W. Goldsworthy were in the transfer department. At least one of these men achieved world-wide recognition when George J. Verbeck, Sr., won the highest gold medal award for steel engraving at the International Exposition in Paris in 1900, and was commissioned subsequently to make a large steel engraving of Queen Wilhelmina of the Netherlands. Lorenzo J. Hatch, pictorial and portrait engraver, left the Bureau of Engraving and Printing to join Western about 1888. Another artist who had done outstanding work in designing notes and stamps at the Bureau was R. Ostrander Smith, who served Western as a designer from 1904 to 1913. After a few years absence, he joined the American Bank Note Company in October 1918, and was superintendent of designing and major tinting until his death in October 1933. Many others of ability served Western, but we do not know who they were and doubt that the names would be of concern to readers.

Western constructed its present building at Cullerton Street and Indiana Avenue, and occupied it about November 1, 1905. While no great publicity had attended the event (some say it was kept very secret), the American Bank Note Company had acquired Western in 1901. It continued to operate under the old name, as a subsidiary of American, until June of 1911, when it became the Western Division of American.² Some years later, reference to Western was dropped from the name, but American still maintains the corporate entity to protect the name, and “Western Bank Note & Engraving Co.” is listed in the Chicago telephone directory to this day.

² *The Story of American Bank Note Company*, Griffiths, 1959.



Certificate of deposit. Chicago Clearing House Association. Card proof. 191... Imprint—"Western Bank Note & Eng. Co. Chicago. Branch—American Bank Note Company".

A certificate of indebtedness of the Butchers' and Drovers' Bank of St. Louis in the author's collection bears the imprint of the St. Louis Bank Note Company. It is a lithograph and was printed prior to August of 1880. This company was acquired by Western in 1887, but we have no later knowledge of it. Also, there is a record of a short-lived and unrelated "Western Bank Note Co., Cincinnati, Ohio," whose imprint we have seen on an 1853 \$10 note of the Saugatuck Bank, Westport, Connecticut, and on a few Indiana bank notes.

Imprints and Types of Work

No small amount of the knowledge we have of early engravers, engraving companies, printers, publishers, etc., comes from specimens of their work still to be seen. This is true of Western. There are five basic imprints of the Company, and the illustrations herein have been selected to show them. WESTERN ENGRAVING CO. is found on early items only, probably being those produced in 1864-66. WESTERN BANK NOTE COMPANY and WESTERN BANK NOTE & ENGRAVING COMPANY (with words "Engraving" and "Company" abbreviated in some cases) seem to have been used indiscriminately, as the author has numerous examples of each with dates up to 1909. WESTERN B. N. & ENGRAVING CO. appears to have been used on all lithographic work, but not on any intaglio printed items. Lithographic items which the author has seen are dated in the two decades from 1870 to 1890. Finally, there is the imprint WESTERN BANK NOTE & ENGRAVING COMPANY, with either BRANCH or WESTERN DIVISION—AMERICAN BANK NOTE COMPANY added. This was used after June, 1911, when the ownership by American became public knowledge. The latest use of this imprint known to the author was on the frontispiece of a 1926 convention brochure; however, we understand that it appears on recent work printed from old plates.

In addition to the types of work indicated by the illustrations, the author's collection includes examples of stock certificates, bonds, World's Columbian Exposition admission tickets, a Canadian bank note, railroad passes, a traveler's check, advertising cards, and political convention items. It also includes die proofs of several vignettes bearing the Western imprint, but we do not know what use was made of some of them.

This concludes the story, insofar as we have been able to reconstruct it, of a firm which was established in the closing phase of the Civil War. Practically speaking, it is still in business, but its operations for the past quarter of a century have been cloaked in the security secrecy of the American Bank Note Company, of which it is an integral part.

The 1893 New Caledonian Military Essay for the New Hebrides

By J. Crompton



A complete sheet (reduced by approx. one-half) showing the errors and the marginal guide-mark.

The New Caledonian military authorities in 1893 devised a series of labels for the use of their troops, and in order to show the military franchise of a 10c reduction in the postal rate on their personal mail.

Similarly, a military franchise stamp for the proposed French occupation of the New Hebrides was produced, but the stamps were never issued because the Convention of 1888 placing the islands under a joint Anglo-French Naval Commission gave England the right to protest against such a move.

A Lieut-Colonel Delauney appears to have been responsible for the design, and the essay is of particular interest on account of it being a bi-national design.

Crude figures of Sadi Carnot, President of France, and Queen Victoria were in the vignette with the inscription HONI SOIT QUI MAL Y PENSE above the heads and RF six times below them.

The value of 2½d.-25c. was also included, with the legend PROTECTORAT ANGLO-FRANCAIS NOUVELLES HEBRIDES expressed in three lines.

The essay was prepared in four types, on one sheet (2 x 2), with guide lines between stamps 1 and 3, and 2 and 4. The issue was lithographed at Noumea.

The following colours are known, although there may be more:—

1. Gold, black, dark blue and rose-red.
2. Red, yellow, black and gray-green.
3. Single colours, such as red, and black.

On each of the four types the following errors occur:—

Stamp 1 (top row, left-hand side): AF for RF, under chin of Sadi Carnot.

Stamp 2 (top row, right-hand side): v for y in MAL Y PENSE.

Stamp 3 (bottom row, left-hand side): P for R in PROTECTORAT.

Stamp 4 (bottom row, right-hand side): c for s in SOIT.

Editor's Note: Reprinted from *Stamp Collector*, London, February 10, 1961, with permission.

The
Essay - Proof
Society

List of Members

April 1961

List of Members

1961

C after a membership number signifies a Charter Member.

H signifies an Honorary Member.

L signifies a Life Member.

Specialties are listed (in parentheses) as reported by each member when joining the Society, or as afterwards corrected.

A

- 829 Alten, George H., 539 W. Wheeling St., Lancaster, Ohio. (General.)
 25C Altmann, Solomon, 65-20 Parsons Blvd., Flushing 65, N. Y. (U. S. Essays and Proofs.)
 864 Amelingmeier, Werner, 54 Park Ave., East, Merrick, N. Y. (U. S., British Colonies.)
 50C Arbib, Joseph A., 3656 Johnson Ave., New York 63, N. Y. (General.)
 896 Argenti, Nicholas, 88 St. Jame's St., London, S. W. 1, England. (Nova Scotia and New Brunswick.)
 763 Ascher, Lawrence, 22 West 15 St., New York 11, N. Y. (U. S.)
 501 Atkins, George A., 510 W. Innes St., Salisbury, N. C. (U. S. 19th. Century.)

B

- 247 Babcock, Edward P., 11 Gregg Ave., Delaware Heights, Wilmington 7, Del. (U. S. Postage Dues.)
 862 Baker, Harold E., 1104 - 45 St., Des Moines 12, Iowa. (U. S. Currency.)
 700 Bakwin, Edwin M., 900 Lake Shore Drive, Chicago, Ill. (No specialty stated.)
 190 Ball, Charles L., 4085 West 214 St., Fairview Park, Cleveland 26, Ohio. (British Colonies.)
 735 Banfield, E. Arnold, Kings Castle, Oakville, Ont., Canada. (Canada, 10c Prince Consort.)
 27C Bantham, Albert P., 246 State St., Schenectady 5, N. Y. (Schirnboeck Essays and Proofs.)
 585 Bard, Jacob M., 1702 North LaSalle St., Chicago 14, Ill. (Mexico.)
 747 Barovick, Fred., 20 Coles Court, River Edge, N. J. (Souvenir Sheets and Proofs of same.)
 63C Barrett, D. O., PhilaMatic Center, Boys Town, Nebr. (U. S. Obsolete Bank Notes.)
 714 Baughman, Robert W., 610 North Sherman Ave., Liberal, Kansas. (No specialty stated.)
 191 Beals, Lt. Col. David T. III, The Walnuts, 5049 Wornall Road, Kansas City 12, Mo. (U. S. Bank Note Issues.)
 37C Beard, Bradfield A., 2030 Quenby Road, Houston 5, Texas. (U. S. Proofs, Post Cards, Stamps.)
 892 Bebee, Aubrey E., 4514 North 30 St., Omaha 11, Nebr. Dealer-Collector. (Coins.)
 971 Bieciuk, Hank., Box 1235, Kilgore, Texas. (Obsolete Notes.)
 463 Bileski, K., Station B, Winnipeg, Man., Canada. (Dealer.)
 59C Blanchard, Julian, 1 Sheridan Sq., New York 14, N. Y. (Stamps and Paper Money with Similar Designs.)
 51C Block, Herbert J., 6219 - 78 St., Middle Village 79, N. Y. (Baden, European Essays.)
 204 Bonilla-Lara, Alvaro, Casilla 2393, Santiago, Chile. (Latin American Essays and Proofs.)
 802 Borden, Henry., 25 King St., West, Toronto, Canada. (British North America and Brazil.)
 948 Bowen, Harold L., 818 Lawrence Ave., Detroit, Mich. (State Bank Notes of Michigan.)
 848 Bradfield, Elston G., P. O. Box 3491, Chicago 54, Ill. (U. S. Coins and Currency.)
 843 Brenner, Herman M., 4124 160th. St., Flushing 58, N. Y. (Covers.)
 708 Brett, George W., 1900 "F" St., N. W., Washington 6, D. C. (Canal Zone.)
 228 Brewer, 3219 Homer St., San Diego 6, Calif. (U. S. and Canada.)
 491 Britt, John J., 545 West 111th. St., New York 25, N. Y. (Air Mail.)
 764 Brodie, Scott., 123 Eufaula St., Gulf Breeze, Fla. (U. S.)
 272 Brookman, Lester G., 118 Loeb Arcade, Minneapolis 2, Minn. (Deoler.)
 530 Brooks, Charles W., 301 East 38th. St., New York 16, N. Y. (U. S.)
 974 Brown, Dr. Warren F., 2167 Mount Paran Road N. W., Atlanta 5, Ga. (Broken Bank Notes.)
 951 Buckley, Leonard E., P. O. Box 684, Stony Brook, L. I., N. Y. (U. S. 19th. Century.)
 2C Burr, David H., 25 North Main St., Gloversville, N. Y. (U. S. Postal Stationery.)
 76C Bush, C. J., 132 Michigan Ave., Fresno 4, Calif. (U. S. Proofs and Mint Stamps.)
 956 Bush, Dr. William R., 1023 Colonial Blvd. N. E., Canton 4, Ohio. (U. S. Booklets and Panes.)

C

- 257 Cabeen, Richard McP., 180 North Wabash Ave., Chicago 1, Ill. (3c 1851-57, Illinois Postmarks.)
 318 Caldwell, George W., 5512 Hadfield St., Philadelphia 43, Pa. (Switzerland.)
 698 Carman, Richard., 399 West Fullerton Parkway, Chicago 14, Ill. (China and Asiatic Countries.)
 682 Casella, Fred L., 15 Rose Blvd., Baldwin, L. I., N. Y. (U. S. Die Proofs.)

- 753 Carey, R. M., 1880 Clifton Ave., Springfield, Ohio. (3c 1851-57.)
 666 Carmona, F., Jr., 1673 Aviles St., Manila, Philippines. (Philippines.)
 797 Chalmers, Mrs. Ethel A., 406 Penwood Road, Silver Springs, Md. (No specialty stated.)
 900 Chao, Tsip., Praça Eugenio-Jardim 15, Apt. C-01, Copacabana, Rio de Janeiro, Brazil. (Engraved Bank Notes and Stamps.)
 964 Check, Francis J., 2116 Bayard Park Drive, Evansville 14, Ind. (U. S. Post Cards.)
 966 Ciereszko, Leon S., Box 96, Faculty Exchange, Norman, Okla. (New Zealand.)
 917 Cohen, Albert P., 137 East 28th. St., New York 16, N. Y. (U. S.)
 479 Cohen, Eduardo, Rua da Palmeira 6, Lisboa, Portugal. (Romania.)
 652 Colket, Gordon W., Box 164, Gladstone, N. J. (Obsolete Bank Notes and Related Engravings.)
 446 Coombs, Miss Hazel., P. O. Box 197, Tulsa, Okla. (U. S. Currency.)
 774 Cooper, Lowell, 3807 South Memorial Drive., New Castle, Ind. (Historical Premieres.)
 52C Costales, Eugene N., P. O. Box 308, Garden City, N. Y. (No specialty stated.)
 532 Costales, Mrs. Viola G., P. O. Box 308, Garden City, N. Y. (No specialty stated.)
 874 Criswell, Grover C., Jr., Pass-A-Grille Beach, Fla. (Coin Dealer, Confederate Specialist.)
 500 Crofoot, H. K., Moravia, N. Y. (U. S. Currency, U. S. Envelopes, U. S. Adhesives.)
 297 Culkin, W. L., P. O. Box 1, Boys Town, Nebr. (Dealer; British Oceania and British North America.)
 965 Cummings, Marston., 2018 Allston Way, Berkeley 4, Calif. (U. S.)

D

- 541 Dale, Mrs. Louise Boyd., P. O. Box 508, Red Bank, N. J. (Great Britain and Colonies.)
 216 Davenport, L. A., 230 Lonsmount Drive., Toronto 10, Ont., Canada. (Dealer.)
 969 Davison, Meyer M., 145 East 52nd. St., New York 22, N. Y. (1st. Ed. Americana.)
 70C Deats, Hiram E., P. O. Box 31, Flemington, N. J. (No specialty stated.)
 834 Dillistin, William H., 443 East 39th. St., Paterson 4, N. J. (Altered Obsolete Bank Notes.)
 17C Domanski, Vincent Jr., 4545 North Carlisle St., Philadelphia 40, Pa. (Poland, Slavic Countries.)
 960 Dorfman, Fred., 30 Amherst Drive., Massapequa, L. I., N. Y. (Dealer; U. S. Revenues, Match and Medicine.)
 915 Dos Passos, Cyril F., Washington Corners, Mendham, N. J. (U. S. and France.)
 825 Drossos, P. J., 1 St. Denys Place., Athens, Greece. (Stamp Dealer.)
 871 Dube, Herbert., 200 Bay St., Toronto, Ont., Canada. (Austria, Czechoslovakia, France.)
 46C Duncan, Richard L., 18 East Withrow Ave., Oxford, Ohio. (U. S. and British Colonies.)

E

- 720 Edwards, A. Earl., 536 Bayview Ave., Toronto 17, Ont., Canada. (Canada and Bank Notes.)
 880 Ehrenberg, Mrs. Rae D., 164 West 79th. St., New York 24, N. Y. (U. S. Departments.)
 559 Eirich, Miss Constance G., 315 North Jefferson St., Van Wert, Ohio. (Obsolete Bank Notes.)
 21C Eisele, Herman, 824 Engineers Bldg., Cleveland 14, Ohio. (U. S. Proofs.)
 589 Eisin, Dr. Walter M., 6132 South Kedzie Ave., Chicago 29, Ill. (Baltic States.)
 683 Elicabe, Dr. Ricardo D., Paraguay 1857, Buenos Aires, Argentina. (Bolivia, Paraguay.)
 613 Esternaux, Max E., 463 West St., New York 14, N. Y. (U. S. Essays and Proofs.)

F

- 914 Feldman, Aaron R., 1125 Wyatt St., Bronx, N. Y. (Paper Money, Numismatic Books.)
 397 Ferguson, J. D., Rock Island, Quebec, Canada. (Canadian Revenue Stamps and Paper Money.)
 170 Fifield, Edson J., 511 Fifth Ave., New York 17, N. Y. (Dealer.)
 72C Finkelburg, Falk., 114-93 226 St., Cambria Heights, New York 11, N. Y. (U. S. and British North America.)
 590 Flanigan, James L., Jr., 6117 Webster St., Philadelphia 43, Pa. (U. S.)
 820 Fleming, J. Stuart., 117 Buffalo Ave., Niagara Falls, N. Y. (Canada and U. S.)
 821 Foote, Sterling D., 10 Mitchell Place., New York 17, N. Y. (Railroads, including Proofs and Essays.)
 710 Ford, John J. Jr., 176 Hendrickson Ave., Rockville Centre, N. Y. (Obsolete Bank Notes.)
 177 Fox, John A., 173 Tulip Ave., Floral Park, L. I., N. Y. (Dealer.)
 786 Freeman, Harley L., 353 South Atlantic Ave., Ormond Beach, Fla. (Obsolete Bank Notes.)
 929 Fricke, Charles A., 6127 Reach St., Philadelphia, Pa. (U. S. Postal Cards.)
 861 Friedberg, Robert., 134 West 32nd. St., New York 1, N. Y. (Dealer: Coins and U. S. Currency.)

G

- 515 Garcia-Larranaga, Roberto., Apartado 71, San Luis Potosi, S. L. P. Mexico. (Mexico.)
 81C Garner, John L., Jr., 14000 Ventura Blvd., Sherman Oaks, Calif. (U. S. Essays, Proofs, Specimens.)
 884 Gates, Dr. Edward M., 3211 Allen Road, Ortonville, Mich. (No specialty stated.)

- 154 Gates, Henry, 189-04 65th Ave., Fresh Meadows 65, N. Y. (Canada.)
 58C Gerber, Lambert W., Tamaqua, Penn. (Dealer.)
 62C Glaser, Jacob S., 845 East 13th. St., Brooklyn, N. Y. (Colombia.)
 261 Glass, Sol., 6414 Park Heights Ave., Apt B-3, Baltimore 15, Md. (U. S. 20th. Century.)
 697 Glassco, J. G., 25 King St. West., Toronto 1, Canada. (British North America early issues.)
 924 Goldstone, Ralph, 231 Commonwealth Ave., Boston, Mass. (Dealer.)
 535 Gray, Stephen W., Ph. D., Emory University, Emory University, Ga. (No specialty stated.)
 962 Greene, H. C., 30 Sherman Terrace, Apt. 5, Madison 4, Wisc. (U. S. Essays and Proofs before Bureau Issues.)
 474 Greene, Vincent G., 77 Victoria St., Toronto 1, Ont., Canada. (Canada and Provinces.)
 60C Griswold, Dean Erwin N., Harvard Law School, Cambridge 38, Mass. (U. S. Revenues.)
 3C Gros, Julian F., 136 East 55th. St., New York 22, N. Y. (U. S.)
 907 Grove, Edward R., 905 Blythe Ave., Drexel Hill, Pa. (Unfinished Vignette Impressions.)
 270 Gruhl, Clarence J., 4456 North Prospect Ave., Milwaukee 11, Wisc. (U. S. Proofs.)
 664 Gurney, Kent W., 348 Ross Road, Paramus, N. J. (Mint U. S. Plate Blocks.)

H

- 152 Hamilton, Earl., 340 Bush St., San Francisco 4, Calif. (Dealer.)
 566 Harmer, Bernard D., 6 West 48th. St., New York 36, N. Y. (Dealer.)
 84C Harmer, Gordon R., 560 Fifth Ave., New York 19, N. Y. (Dealer.)
 103 Harmer, Henry R., 41 New Bond St., London, W 1, England. (Dealer.)
 487 Harrison, William J., 466 Highland Ave., Orange, N. J. (Obsolete Bank Notes, Engravings.)
 968 Hartmann, Leonard H., 2104 Lowell, Louisville 5, Ky. (No specialty stated.)
 273L Heathcote, Miss Metta., 3822 9th. St., St. Petersburg, Fla. (U. S.)
 893 Hechtlinger, Louis L., 215 Adams St., Brooklyn 1, N. Y. (U. S. Essays and Proofs.)
 168 Heiman, Irwin, 2 West 46th. St., New York 19, N. Y. (Dealer.)
 319 Heizmann, Louis J., 318 North 5th. St., Reading, Pa. (No specialty stated.)
 954 Henderson, Warren S., P. O. Box 1358, Venice, Fla. (Broken Bank and Confederate Notes.)
 33C Herst, Herman Jr., Shrub Oak, N. Y. (Dealer; U. S.)
 396 Hickmott, Allerton C., 55 Elm St., Hartford 15, Conn. (U. S. and British Colonies.)
 625 Hicks, Hon. Henry D., 168 Coburg Road, Halifax, N. S., Canada. (Bermuda, Canada, Newfoundland.)
 488 Higgins, Albert H., 70 University Place, New York 3, N. Y. (Aden, Bermuda, Gold Coast, Palestine.)
 578 Hoffman, Mrs. Louise S., 1095 Park Ave., New York 28, N. Y. (Air Mails.)
 150 Holcombe, Henry W., 321 West 94th. St., New York 25, N. Y. (Match and Medicines, Beer Stamps.)
 7C Hollowbush, Frank A., 17 Spier Ave., Allenhurst, N. J. (U. S. Essays and Proofs.)
 14C Holton, Robert K., Forest Road, Essex Falls, N. J. (U. S. Stamps, Covers, Essays and Proofs, Bank Notes.)
 937 Hornberger, Henry E., 736 North Kenwood Ave., Baltimore, Md. (U. S. Vatican.)
 961 Horton, Bradley B., 681 Oak St., Glen Ellyn, Ill. (U. S. Post Cards.)
 579 Hume, Edgar E., Jr., Excelsior, Versailles Road, Frankfort, Ky. (Essays, Proofs and Original Designs.)
 922 Hunter, Cornell C., 188 North High St., Chillicothe, Ohio. (U. S. Currency.)
 630 Hunter, Dard Jr., The Mountain House, Chillicothe, Ohio. (U. S.)
 755 Jacobs, Dr. Lionel J. W., Box 56, Altadena, Calif. (U. S. 19th. Century Essays and Proofs.)
 860 Janusz, Stanley, 2429 North Hancock St., Philadelphia 33, Pa. (Obsolete U. S. Bank Notes.)
 603 Jephcott, C. M., 323 Rosemary Road, Toronto 10, Ont., Canada. (British North America.)
 970 Johnson, D. Wayne, 119 East Court St., Sidney, Ohio. (Literature.)
 895 Joyce, Morton Dean, 1 East End Ave., New York 21, N. Y. (Revenue Essays and Proofs.)
 449 Juhring, John C., Hillsdale, N. Y. (U. S. 1869 Issue.)

K

- 866 Kagin, Arthur M., 400 Royal Union Bldg., Des Moines, Iowa. (Dealer-Collector; U. S. Currency, Americana.)
 941 Karen, Michael, 1148 Grassmere Terrace, Far Rockaway, N. Y. (Dealer; U. S.)
 844 Karp, Louis R., 2214 Brighton Drive, Louisville 5, Ky. (No specialty stated.)
 623 Katz, Dr. William A., 140-30 Ash Ave., Flushing, N. Y. (Saar.)
 850 Kenm, Theodore, 915 West End Ave., New York 25, N. Y. (U. S. Currency.)
 678 Kessler, Arthur I., 551 Fifth Ave., New York 17, N. Y. (Dealer and Collector; Czechoslovakia, Europe to 1938.)
 723 Kiefaber, W. H., 634 Woods Road, Dayton 9, Ohio. (U. S.)
 219 Kimmel, A. Murl, Robinson, Kansas. (U. S. Balbo Flight, Civil War Patriots.)
 542 Kiser, Dr. A. E., 1326 Arroyo Drive, Napa, Calif. (U. S.)

- 266 Knoth, G. S., P. O. Box 3550, Miami 22, Fla. (Dealer.)
 936 Kurtis, Dr. Soma, 18994 Wildmere Ave., Detroit, Mich. (Europe—Stamps and Postal Stationery.)

L

- 580 Lagios, Nick, 290 Dufferin Road, Hampstead, Montreal, Canada. (Canada, Crete, Epirus, Greece, Thrace.)
 519 Lancaster, C. Everett, 4554 Lowell St., N. W., Washington 16, D. C. (U. S.)
 952 Landis, W. Newton, 205 W. Greenwood Ave., Lansdowne, Pa. (U. S. 19th. Century.)
 68C Lane, Dr. H. H., 2888 Lakewood Drive, Columbus 24, Ohio. (U. S. Postal Adhesives.)
 113 Lederer, Howard A., 1075 Park Ave., New York 28, N. Y. (U. S.)
 955 Lee, George L., Dunleith, Barnardsville, N. J. (Royal Imperfs., Egypt.)
 946 Lessin, Harry M., Allen Road, Norwalk, Conn. (Obsolete Bank Notes.)
 112 Lidman, David, 390 West End Ave., New York 24, N. Y. (U. S., France.)
 141 Little, Philip Jr., 490 Highcroft Road, Rt. 5, Wayzata, Minn. (U. S. Revenues.)
 56C Long, Elmer R., 112 Market St., Harrisburg, Pa. (Dealer.)
 827 Lopez, Frederick W., 59 Elm St., Melrose 76, Mass. (U. S.)
 217 Lowe, Robson, 50 Pall Mall, London S. W. 1, England. (Dealer.)
 789 Lyman, Robert W., 31 Front St., Marblehead, Mass. (Dealer, Classics.)
 469 Lynn, Major William H., 70 Blair Road, Galt, Ont., Canada. (Eire, Canada.)

M

- 796 McCoy, Mrs. Ethel B., 65 West 54 St., New York 19, N. Y. (Expositions; U. S. Plate Numbers.)
 665 McInroy, D. H., 16003 - 15th. Ave. S. W., Seattle 66, Wash. (19th. Century U. S.)
 934 Maisel, William H., 1507 Norman Ave., Lutherville, Md. (U. S. Envelopes.)
 375 Makepeace, Colin Mac R., 1030 Hospital Trust Bldg., Providence 3, R. I. (Canadian Revenue Proofs.)
 912 Malpass, George N., 5401 Ninth St., N., St. Petersburg, Fla. (Civil War Period.)
 905 Marckhoff, Fred R., 552 Park St., Elgin, Ill. (Obsolete Western U. S. Bank Notes.)
 482 Marler, Hon. George C., 1460 Mc Gregor St., Apt. 504, Montreal, Canada. (Canada 1911-1925.)
 598 Martin, George M., 902 Larson Bldg., Yakima, Wash. (Postal Cards.)
 180 Miller, Michael, 26 South Calvert St., Baltimore 2, Md. (U. S., Danish West Indies.)
 655 Minuse, Kenneth, 1236 Grand Concourse, New York 56, N. Y., (New Brunswick, Newfoundland, Nova Scotia.)
 920 Mishler, Clifford, P. O. Box 187, Vandalia, Mich. (U. S. and Canadian Coins.)
 959 Missback, George E., 3650 Nancy Creek Road, N. W., Atlanta 5, Ga. (Bank Notes and Confederate Covers.)
 775 Molesworth, Jack E., 166 Beacon St., Boston 16, Mass. (Dealer; U. S., Confederate States.)
 842 Monge, Pedro, Fernando 59, Barcelona, Spain. (Dealer.)
 236 Monroe, William H., Box 323, Great Bend, Kansas. (U. S.)
 4C Morris, Thomas F., 19 West Drive, Larchmont, N. Y. (Essays and Proofs of all Countries.)
 241 Mozian, Herant, 505 Fifth Ave., New York 17, N. Y. (Dealer.)
 689 Mueller, Barbara R., 523 E. Linden Drive, Jefferson, Wisc. (Postal Stationery.)
 423 Muscalus, John A., Ph. D., 11 Blaine Ave., Buffalo 8, N. Y. (Obsolete Bank Notes.)

N

- 140 Nienken, Mortimer L., 5500 Fifteenth Ave., Brooklyn, N. Y. (U. S.)
 635 Newman, Ben B., 175 W. Jackson Blvd., Chicago 4, Ill. (U. S. 1851 1c.)
 933 Newman, Eric P., 6450 Cecil Ave., St. Louis, Mo. (Bank Notes, Currency.)
 877 Norbeck, John L., 5828 Halifax Ave., South, Minneapolis 24, Minn. (Hawaii, Canada, U. S. Postal History.)

O

- 939 Orton, Walter J. III., 232 67th St., Niagara Falls, N. Y. (U. S. 19th Century.)

P

- 157 Palmer, Derek, Casilla 2393, Santiago de Chile, Chile. (Poland, South American Essays and Proofs.)
 417 Pelletier, Burroughs, 610 St. Louis Road, Quebec, P. Q., Canada. (No specialty stated.)
 465 Perry, Elliott, P. O. Box 333, Westfield, N. J. (Dealer; U. S. 19th. Century.)
 650 Peterman, William C., 153 Westville Ave., Caldwell, N. J. (U. S. British North America.)
 928 Phillips, David G., 10101 E. Broadview Drive, Miami Beach 54, Fla. (U. S.)
 539 Phillips, Richard E., Box 77, Pleasant Valley, Iowa. (U. S.)

- 742 Plass, R. J., 1000 West 9th. St., Los Angeles 15, Calif. (Argentine.)
 887 Pollitz, W. T., 45 Bromfield St., Boston 8, Mass. (Dealer.)
 151 Pope, John D. III., 4 St. James Court, Webster Groves 19, Mo. (U. S., especially Depts., including Essays and Proofs.)
 904 Purves, J. R. W., 90 William St., Milburn C-1, Victoria, Australia. (Victoria, Tasmania, etc.)

R

- 569 Rachitoff, J. Santiago, Palacio Salvo, Montevideo, Uruguay. (Dealer.)
 296 Rasmussen, Andrew P., 1610 Metropolitan Ave., New York 62, N. Y. (U. S. Proofs and Origin-of-Design Facsimiles.)
 434 Ray, Samuel, 350 Oakdale Ave., Chicago 14, Ill. (China, Offices in China, Mongolia.)
 867 Reinis, Joseph G., 50 Court St., Brooklyn 1, N. Y. (U. S. 19th. Century.)
 930 Rice, Foster W., P. O. Box 116, Rowayton, Conn. (Obsolete Bank Notes, Stamps.)
 55C Rippner, Philip, 1174 East 21st. St., Brooklyn 10, N. Y. (Fractional Currency, Medals.)
 744 Rochlin, Phillip, 83 Boulevard, Passaic, N. J. (No specialty stated.)
 913 Rodriguez-Gil, Fernand, P. O. Box 4151, Chacao, Miranda, Venezuela. (Chile, Costa Rica, Venezuela.)
 702 Routhier, Romeo J., Apto 307, Edificio, El Cielito, Guatemala, C. A. (Guatemala.)
 875 Ruder, Lucius S., 1102 Palmview Ave., Belleaire Estates, Clearwater, Fla. (Proof Sheets, Obsolete Currency.)
 451 Russell, George E., 71 Prospect St., Peabody, Mass. (U. S. Revenue.)

S

- 891 Samuel, Marcus, 9 Norfolk Road, London, N. W. 8, England. (Specimen Stamps.)
 976 Schilke, Oscar G., P. O. Box 246, Niantic, Conn. (Paper Money.)
 944 Schornstein, Harold, 166 Oceanview Road, Lynbrook, N. Y. (U. S. Paper Money.)
 973 Schriber, Les. Sr., Box 96, Deans, N. J. (U. S. Stamps.)
 363 Scofield, Thomas E., 1325 Rialto Bldg., Kansas City, Mo. (No specialty stated.)
 772 Scottino, Robert L., 4516 Carpenter Ave., New York 70, N. Y. (U. S., Canada, France, United Kingdom.)
 245 Seebe, Roger A., 156 Pinehurst Ave., New York 33, N. Y. (U. S. including Postal Stationery and Proofs.)
 609 Sellers, F. Burton, 134 Altamont Ave., Tarrytown, N. Y. (U. S., British North America, Haiti.)
 161 Serphos, Norman, 24 Keogh Lane, New Rochelle, N. Y. (Dealer.)
 958 Sheheen, Austin M. Jr., Box 350, Camden, South Carolina. (South Carolina Obsolete Notes and Bonds.)
 386 Silberstein, Milton L., 2508 Shakespear, Houston 25, Texas. (Locals, Revenues, Telegraphs.)
 909 Silverman, Myron E., Box 16, Sylven Drive, Hollidaysburg, Pa. (U. S. Proofs.)
 200 Simons, C. Dewar, 3rd., Seagate Road, Staten Island 5, N. Y. (No specialty stated.)
 957 Simons, Edgar, 1500 Pauline, Ann Arbor, Mich. (No specialty stated.)
 869 Sindic, Jules K., Cedar Swamp Road, R. F. D., Glen Head, N. Y. (Abraham Lincoln's Portraits on U. S. obligations, Currency, Stamps, etc.)
 148 Singmaster, J. Arthur, 46 Durham Road, Bronxville 8, N. Y. (U. S. British North America.)
 497 Sissons, James N., 204 Glenrose Ave., Toronto, Ont., Canada. (Dealer; British North America.)
 810 Slawson, George C., Craftsbury Common, Vermont. (U. S. Envelopes and Postal Cards.)
 822 Smedley, Glenn B., 253 Washington Blvd., Oak Park, Ill. (Bank Notes.)
 42CH Smeltzer, Chester A., 23 Lake St., Ramsey, N. J. (U. S.)
 659 Spalding, Philip, Box 24, Locust, N. J. (Guatemala.)
 856 Sprague, Gordon, 138 Vaughan St., Portland 4, Maine. (Cardboard Proofs.)
 304 Stagg, A. C., 622 Orchard Ave., Lexington 35, Ky. (Bosnia.)
 953 Steele, Donald M., Box 24, Jenkintown, Pa. (U. S. and British Colonies.)
 963 Stevens, Clark H., 1386 Lakeside, Birmingham, Mich. (U. S. Post Cards and U. S. Exposition Cards.)
 376 Stitt, William B., 60 East 42nd. St., New York 17, N. Y. (U. S., British North America, British West Indies.)
 167 Stryker, S. Kellogg, 731 Midland Road, Oradell, N. J. (Dealer.)

T

- 379 Tarallo, George, 108 Massachusetts Ave., Boston 17, Mass., c/o H. E. Harris & Co. (Dealer.)
 422 Tartakow, Emile A., 5210 Oakdale Ave., Woodland Hills, Calif. (U. S.)
 899 Taub, Jack R., 109 West 43rd. St., New York 36, N. Y. (Collector-Dealer; Souvenir Sheets.)
 281 Tolman, Henry, Orange Center Road, Orange, Conn. (U. S. Revenues.)

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1961 shall be held at the Jefferson Hotel, Atlantic City, N. J. on October 28, 1961, at a time and place to be posted on the bulletin board in the lobby of the hotel, and will be in session until all business which may lawfully come before the Meeting shall have been transacted. The Meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary.*

- 49C Turner, George T., 408 "A" Street, S. E., Washington 3, D. C. (U. S. Revenues, Philatelic Literature.)
972 Turoff, Julius, 144-07 69th. Ave., Flushing 67, N. Y. (Paper Money.)

U

- 448 Useller, James W., 17423 Norton Ave., Lakewood 7, Ohio. (Postal Cards.)

V

- 118 Vanderbilt, Clinton B., 7 Mountain Terrace, Upper Montclair, N. J. (U. S. 1851 1c Type 4.)
830 Varian, Robert A., M.D., 401 South 12th. Muskogee, Okla. (General with special interest, U. S.)
222 Velek, John, 6218 W. Diversey Ave., Chicago 35, Ill. (Czechoslovakia.)

W

- 418 Walbaum, Sidney, P. O. Box 537, Grand Island, Nebr. (No specialty stated.)
967 Weaver, Ralph R., 90 Knightsbridge Road, Apt. 2N., Great Neck, L. I., N. Y. (U. S. Jefferson, specialized.)
395 Webb, William C., 38 Norman Road, Newark 6, N. J. (Dealer.)
264 Webster, T. K., Jr., Route 3, Oregon, Ill. (U. S. 3c 1857.)
405 Wellburn, Gerald E., Derholme, Duncan, B. C., Canada. (British Columbia, British North America, Great Britain.)
872 Werner, Louis S., 100 Bennett Ave., New York 33, N. Y. (No specialty stated.)
927 White, Helen Serjeant, 2 Gibney St., Hawthorne, E. 2, Victoria, Australia. (U. S.)
20C White, Marcus W., 15 Sherburne Ave., Worcester 5, Mass. (U. S. Envelopes.)
718 Wilcox, Gaylord P., Puhi, Kauai, Hawaii. (U. S., Hawaii.)
616 Winkler, Virgil, Creole Petroleum Corp., Apartado 889, Caracas, Venezuela. (Engraving Quality.)
975 Wissenbach, George T., 3320 Elmdale Drive., Bethel Park, Pa. (U. S. and Netherlands.)
382 Wolf, Paul, Jur. D., 433 Strand, London W. C. 2, England. (Dealer; Early Classics.)
251 Wong, Honki L., 778 Calmer Ave., Oakland 10, Calif. (China.)

Z

- 77C Zalevsky, Sam, 963 Troy St., Denver 8, Colo. (U. S.)
15C Zervas, Hans G., 43-56 171st. St., Flushing 58, N. Y. (Eire.)

Applications Received

- 977 Wait, George W., 147 Ridgewood Ave., Glen Ridge, N. J. (Paper Money.)
978 Brizzard, Alvin E., 8511 Canterbury Ave., Sun Valley, Calif. (Obsolete Paper Money.)
979 Wright, Russell W., 2090 Lilly Drive, Thornton 29, Colo. (Proofs, Mint Stamps and U. S. Currency.)
980 Fuld, Dr. George J., Box 6047, Baltimore 31, Md. (Americana, Numismatics.)
981 Siegel, Bob, 55 West 42nd. St., New York 36, N. Y. (Dealer.)

In Memoriam

The following obituary of Alan Radcliffe Fernald, a Director of the Essay-Proof Society, was written by the deceased just prior to his death. It is published here in its entirety because of the interesting aspects of philately mentioned, and the personality that is reflected.

As his many friends will remember, Mr. Fernald was a courteous and refined gentleman of the "old school". His charm and good humor were appreciated by the many with whom he came in contact; and his sharp, penetrating mind was a definite asset to the Society.

Mr. Fernald loved his stamps dearly; and he was an enthusiastic collector. He received much enjoyment from them and from the resulting associations with fellow collectors. In this respect he was a faithful attendant at the New York Chapter meetings of the Society and all local and international exhibitions.

In addition to philately he had many interests. He loved the theatre, paintings, music, and the arts in general. Truly, Alan Fernald was a real cosmopolite. —A. H. H.

Alan Radcliffe Fernald - 1880-1960

Alan Radcliffe Fernald, a former early Detroit philatelist, and for the past thirty years a resident of New York, passed away on December 19, 1960, after an illness of a



ADRIEN BOUTRELLE PHOTO

Alan Radcliffe Fernald viewing an exhibition at the Collectors Club, New York.

year and a half at the residence of his daughter, Mrs. Wyndham R. White, Jr., 2415 Woodward Way, N. W., Atlanta, Georgia.

Born December 25, 1880, he became a boy collector through the gift of a relative's small collection. This interest was spurred by the fact that his great-grandmother married General John Murray, then Governor of Demarara and Berbice, British Guiana. His grandfather, John Radcliffe, served in the Royal Navy and saw action in the capture of Guadeloupe and Martinique from the French. Remembering the existence of his grandfather's original sea chest, taken aboard as a midshipman, and hearing of the great

value of British Guiana stamps, Fernald felt there must be a fortune there. It was not until several years later that he realized that any correspondence in the chest was before the use of postage stamps. Fernald was one of two surviving founder members of the Detroit Philatelic Society. He was present at the famous "find" of 5c Lincoln imperforates, when approximately 1600 of these rarities were distributed in blocks to the members on a pro rata basis at five cents each. He also witnessed the Rampton offering of the great C. Wesley Price accumulation of British North America in which Nova Scotia and New Brunswick "splits" tied to cover were offered at half normal catalogue, less the customary 50 per cent discount, because only part of the stamp was there. There were treasures galore, including Canada 8c Registry stamps in the original sheets.

Fernald's specialty was France and Colonies, in which he took a deep interest. He was a former President of the France & Colonies Group; a life member of the American Philatelic Society; a member of the Collectors Club, New York; a Director of the Essay-Proof Society, a member of the Postal History Society of the Americas, and a life member of the San Francisco Press & Union League Club. Besides his collection of specialized France, he had extensive collections of British Africa and the Benelux countries.

American Portraiture Upon Our Revenue Stamps

By Robert S. Hatcher

(Editor's Note: Since the recent relaxation of the government's restrictions on the illustration of revenue stamps, it seems likely that an increasing interest will be taken in these issues, including those generally designated as "Tax Paid" stamps. The latter have never had the cataloging treatment given other revenues and the average collector knows little about them, although there are specialists in this field among our E. P. S. members. In 1912 the United States Revenue Society published a 76-page Hand Book and Check List of United States Internal Revenue Stamps, Hydrometers and Lock Seals (without pricing), which has been a useful guide and reference for the Tax Pairs up to that date—many others, of course, having appeared since. The following article deals with such stamps, but only with respect to their portrait vignettes. It was read before the Brooklyn Philatelic Club on October 7, 1890, and was published in the Metropolitan Philatelist, November and December of that year. It was discovered and submitted to us by our member Sol Altmann, thinking that its republication in the JOURNAL might further stimulate the growing interest in these too much neglected stamps.)

The recent demise of the Hon. James B. Beck, United States Senator from Kentucky, is a forcible reminder of the fact that those of the noted Americans who were at one time or another of prominence in the affairs of the United States Government, and whose features have adorned our various series of National Internal Revenue Stamps during their life-time, have, during the past few years, sustained a noticeable decrease in their ranks by death.

The last of these men thus honored upon such of the nation's issues to pass away before the late Kentucky Senator was Lt. Gen. Philip H. Sheridan. Beck's portrait was placed upon a stamp for rectified spirits, of the series of and issued in 1875, now of extreme rarity. The physiognomy of the gallant "Little Phil", attired in regulation uniform, was retained but a short time upon the six-ounce stamp of fifteen years ago, owing to the agitation then taking place against the prevailing practice of placing portraits of living men upon the Federal securities. So his soldierly face yielded to the determined countenance of Thaddeus Stevens, deceased, though in every other respect this stamp remained unchanged.

Ex-President, General Ulysses S. Grant died but a few years before Sheridan, and his familiar expression was conspicuous in several varieties, upon stamps for tobacco, distilled spirits, cigars and wine, of the 1871, 1872 and 1875 series.

Another high official under this category, deceased in recent years, was the Hon. Morrison R. Waite, Chief Justice of the United States. The head of this exalted magistrate was engraved upon the twelve-and-a-half, twenty-five and fifty cent cigar stamps of 1875, but soon after they were all replaced by others of identical design bearing an engraving of the late W. P. Fessenden.

The 1875 series of strip stamps for manufactured tobacco suffered quite a radical change soon after it appeared. The one-ounce variety of this set was engraved with the bust of Gen. Jas. A. Garfield (in civil dress), at that time a member of Congress from Ohio. This was speedily abolished and its successor followed, with a full face picture of Gen. Zachary Taylor, in full regimentals. The two-ounce variety originally bore upon it the energetic likeness of William Orton, who was Commissioner of Internal Revenue for four months in 1865. When this stamp appeared he was filling the position of President of the Western Union Telegraph Co., and died in that capacity at New York in 1878. His features were superseded on the next two ounce stamp by those of the "Sage of Monticello", Thomas Jefferson. The head on the four ounce denomination of the same



Stevens

Orton

Jefferson

Orton

Boutwell

series was at first that of Hon. John W. Douglass of Pennsylvania, who was Commissioner of Internal Revenue in 1870 and 1871. Quite recently he had been appointed by President Harrison as one of the three Federal Commissioners of the District of Columbia. A late photograph of this gentleman lying before me shows that he looks just the same today as when he figured years ago in the government vignette, except that his only facial adornment—chin whiskers—have become snow-white since then.

His vignette was removed to make way for that of Hon. Salmon P. Chase, who had died a few years before, as Chief Justice of the United States. The next value of the series, eight ounces, came out with the benign and kindly countenance of Hon. Lot M. Morrill, who, having held the portfolio as Secretary of Treasury, afterwards went "on the road" as commercial traveler, owing to financial reverses which he had sustained; he



Left to right: Fillmore, Harlan, Sheridan, Chase, Morrill

died, aged 70 years, in 1883. His smooth shaven face was replaced by the beardless one of the dead President, Millard Fillmore.

Hon. Hugh McCulloch, ex-Secretary of the Treasury, now living in retirement on his Maryland farm near Washington, D. C., is portrayed upon two different one-dollar beer stamps of 1871, and upon the sixty pound tobacco stamps of 1872 and 1875.

Hon. Wm. A. Richardson, an ex-Secretary of the Treasury, and since 1885 Chief Justice of the Court of Claims at Washington, embellishes the 1872 twenty-one pound tobacco stamp, which has become a prime scarcity.

The shrewd features of Hon. John Sherman, who held the portfolio of Secretary of the Treasury and is now United States Senator from Ohio, may be found upon our smallest snuff stamps—the half-ounce of 1875, while its mate, of the one-ounce denomination, is graced with an excellent likeness of his present colleague, Hon. Henry L. Dawes, United States Senator from Massachusetts. After a short career the head of Senator Sherman succumbed to that of President James Monroe, and that of Senator Dawes to the effigy of President James Madison.

Upon the four-ounce snuff stamp of this same issue at first figures the thoughtful countenance of Hon. George S. Boutwell, appointed from Massachusetts as Secretary of the Treasury in the President's cabinet, and today one of the leading members of the bar of Washington City. He also met the fate awaiting those who for a short period adorned this snuff series, and in turn gave way to the bald head of John Quincy Adams. The last and highest value of this same series, the sixteen ounces, had impressed upon it at the outset the bust of Hon. David K. Cartier, a few years since Chief Justice of the Supreme Court of the District of Columbia, but now greatly changed in appearance and much aged, living in retirement in Washington City. His bust in turn was made to go and the succeeding stamp was of similar design, but Andrew Jackson was given the place of honor instead.

The genial Iowan, W. W. Belknap, makes a handsome portrait, as the reader may observe, if fortunate enough to obtain a ten-pound snuff stamp of 1872. Since he retired from the Secretaryship of War he has been engaged in the practice of law at the National Capital.

The vignette of Gen. W. T. Sherman, brother of the Senator, and better known as "Old Tecumseh", latterly of St. Louis and New York City, has been made to do ornamental service upon as many different kinds of Uncle Sam's revenue stamps as his comrade in arms, U. S. Grant.

Hon. James Harlan is now well advanced in years and does not closely resemble his portrait upon the eight-ounce tobacco stamp of 1871, which was taken while he was Secretary of the Treasury. He lives quietly at his comfortable home in Mt. Pleasant, Iowa.

Continued on Page 86

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1236 Grand Concourse, New York 56, N. Y.

Canada

A Note on the Status of Certain Essays and Proofs

By Winthrop S. Boggs

There are a number of designs that for many years have been accepted as essays for Canadian stamps. In addition, there have been a variety of impressions of all or part of the accepted designs that have been considered by those not well informed as die or plate proofs.

We intend to consider these items and explain our opinion of their status so that collectors in adding them to their collections may be able to properly classify them. We might call them "pseudo-essays or proofs". If we were collecting Canada we would not include some of them and would relegate others to a special classification.



Figure 1



Figure 2

Let us begin with the so-called essays. First are the two designs, (Figures 1 and 2) that have been attributed to Bradbury, Wilkinson & Co., of England, as essays for Canada. In our work, *The Postage Stamps and Postal History of Canada*,¹ we expressed doubts as to their status as essays for Canada. Our doubts have been confirmed by Messrs. Bradbury, Wilkinson & Co., who informed us² that the Queen's head (Figure 1) was used for the Falkland Islands stamps of 1878, but they were unable to say whether it was ever an essay for Canada. As far as the Viking Head design is concerned (Figure 2), they informed us that they "have no record of such an engraving". (*Editor's Note: The data and illustration concerning Figure 2, as contained in the Essay-Proof Catalog of Essays and Proofs, should be deleted*).

The lack of a country name and the denominations in "Pence" suggest that these designs were either samples for prospective customers, or probably essays for some colony other than Canada. We have never had before us any evidence of weight that would lead us to believe that these designs had anything to do with Canadian stamps.

The designs illustrated in the *ESSAY-PROOF JOURNAL*, Vol. 13, Whole No. 49, January 1956 (pp. 53-54), and listed as addenda to the Canada Catalog of Essays and Proofs are, as a matter of fact, merely labels emitted at the time of Queen Victoria's Jubilee in 1897, and sold privately, and have nothing to do with the stamps of Canada, or for that matter

¹ Pps. 151, 241.

² In a letter to the writer.

with postage stamps of any kind. These are discussed by Melville in his *Phantom Philately* under the heading of Great Britain. (Editor's note: Two of these items were also illustrated in JOURNAL No. 68, p. 194, Fall [October] 1960).

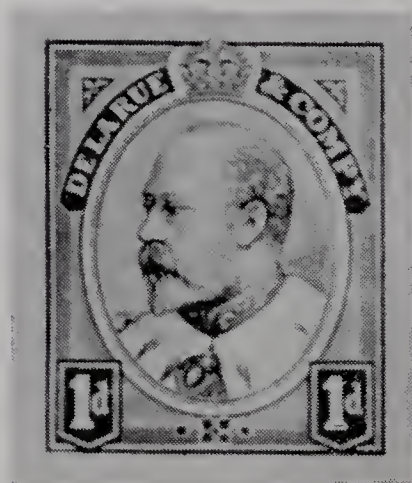


Figure 3



Harmer, Rooke & Co.

Figure 4

Finally, in Figure 3, we show a King Edward VII design made by Thomas De La Rue of London in July 1903. The archivist for the company, G. L. Newman, has explained several times that this is not an essay for Canada, but a trial engraving with a view of interesting the Italian Post Office in having De La Rue do some work for them.

Another class of proof or essay is the vignette of a portrait of the monarch, or some other subjects. Such vignettes, unless showing positive evidence of being part of a stamp, may be merely proofs of stock dies used to make up designs of bank notes, stock certificates, bonds or other paper of value.³ In Figure 4 we show a design that some have considered to be an essay for Canada. We have been unable to find any evidence that this is an essay for a stamp. We are of the opinion that it is merely an ornamental design for use on various documents, etc.

We believe that for a design to be of philatelic significance it should be one that is known used only on stamps, or must have engraved ornamentation and/or lettering of sufficient extent to establish beyond doubt that it is a stage in the production of a postage or revenue stamp design.

³ ESSAY-PROOF JOURNAL No. 17, January 1948, p. 8, and similar listings.



Figure 5

Proofs

So much for essays. Now for the die and plate proofs. Before discussing these further we will give two definitions that we use in arriving at our opinion as to the status of an impression before us:

1. *Die Proof.* A die proof is an impression from the original die used to make the transfer roll from which was made the plate or plates to print the stamps.
2. *Plate Proof.* A plate proof is an impression from the plate or plates used to print the stamps, but differing in some manner from the issued stamps, such as paper, color, etc.



Figure 6

With these definitions in mind, let us consider the various extant impressions from the other than actual dies and plates used to produce the stamps.

It is well known that in the 1860s, the American Bank Note Co. prepared a plate of various stamp designs (Figure 5) and printed impressions in black and at least fifteen colors.⁴ Single designs cut from these sheets are sometimes called "die proofs" or "plate proofs". As a matter of fact they cannot be either of these things according to our definitions. A die proof is an impression from the original die, and since these are from a plate, the designs on which must have been laid down by a transfer roll, it follows that the designs from these sheets cannot be die proofs. Since issued stamps were not printed from these composite plates, it follows that according to our definition they cannot be plate proofs either. Thus the description we have given them⁴ as "Trade Samples" is the one most applicable. The various impressions of the 12p Canada and the 10c 1859, that occur in pairs are similar to the other impressions we are discussing, but are philatelically of greater significance.

The British American Bank Note Co. also prepared advertising sheets (Figures 6 and 7) and single designs cut from such sheets are in the same category⁵ as those from the composite sheets produced by the American Bank Note Co.

We would suggest that collectors and dealers use more caution in accepting impressions of all or portion of a design resembling a stamp, or of an issued stamp, as an essay or proof, unless the evidence is preponderantly in favor of such classification. The lack of a country name, incorrect currency, and little if any indications of philatelic significance should make one wary of accepting such items as essays. As far as proofs are concerned, if the item is obtainable in pairs or larger, it is obviously not a die proof, and if not obtainable in pairs or larger it cannot be a plate proof.

⁴ *Postage Stamps and Postal History of Canada*, by Winthrop S. Boggs, p. 175.

⁵ *Op. cit.*, pps. 223, 225.



Figure 7

A little intelligence properly used will enable one to correctly classify stock vignettes, sample impressions and similar items.

All we are aiming at is the correct classification of these items, and we in no way deny that many of them are scarce or of extreme rarity, and may be of considerable value.

Letters to the Editor

Valdivia on Chile's Stamps

Editor, The Essay-Proof Journal

In the Summer number (JOURNAL 67, p. 135), G. W. C. enquires why a portrait of Pedro de Valdivia appears on certain Chilean stamps when there existed a law to the effect that only the portrait of Columbus should appear on Chile's stamps.

I think that you will find that the law in question referred to *postage stamps*, and that the ones with Pedro de Valdivia's likeness are *telegraph stamps*, converted by overprinting with the word CORREOS, to postal usage, during an emergency.

DEREK PALMER
Santiago, Chile

Schirnbock and the South American Bank Note Co.

The article in the last issue (JOURNAL 69) about the South American Bank Note Company interested me a great deal.

One of the reasons, perhaps the principal reason, for the high quality of the engravings, was the presence on the staff of Ferdinand Schirnböck, the great Austrian engraver who was later to make such great contributions to our hobby via the Austrian State Printing Works.

After graduation from the special school for engravers of the Vienna Academy in 1886, he went to Buenos Aires, arriving in the Fall of 1887. He was employed there for five years by the bank note company, and it is likely that he trained others while there. Years later, after he returned to his native country, he was commissioned to engrave the 1910 series for Argentina.

Clarence Brazer, knowing of my interest in Schirnböck, obtained for me a collection of several thousand plate and die proofs, essays, etc. of the kind described by Senor Alvaro Bonilla-Lara, and translated by Mr. Caldwell. Both of these gentlemen deserve our thanks for making it possible to put this information in the "JOURNAL".

ALBERT P. BANTHAM
Schenectady, N. Y.

Designers of Recent Korean Stamps

Kyung Heng Cho and Boo Yung La were responsible for the designs of Korea's 1960 stamps marking the seventy-fifth anniversary of that country's telegraph service. Choon Whan Kang designed the October 1960 issue commemorating the rebirth of the republic. Also issued in October 1960 was a miniature sheet marking the fourth postal week and International Letter Writing Week, which was the work of Bak Kang (10 hwan) and Boo Yung La (20h).

Atlas from Rockefeller Center on German Issue

The statue of Atlas in Rockefeller Center, New York, is reproduced on a 20 pf. stamp (Scott's A136) issued by Germany in 1950.

Some Recent Philatelic Literature

With this column, THE ESSAY-PROOF JOURNAL will attempt to keep members of the Society posted on recent additions to the field of philatelic literature. While in many instances essays and proofs may not be subject matter of the publications, the wide-ranging interest of the membership is taken into account in presenting these brief notes.

The United States Ten Cent Stamps of 1855-1859, by Mortimer L. Neinken. The Collectors Club, 22 E. 35th St., New York 16, N. Y. 252 (7x10½) pages. \$10.00.

Issued under sponsorship of the Theodore E. Steinway Memorial Fund of the Collectors Club, this is a most worthwhile book. Mr. Neinken has taken the work of the late Stanley B. Ashbrook on this subject, revised his now long-out-of-print book on the 10 cents stamp, and added much data, notably in his reconstruction of Plate I and his original reconstruction of Plate II, presented for the first time. Several chapters from the original Ashbrook book are also reprinted. A truly dedicated work.

Canal Zone Postage Stamps, by Edward I. P. Tatelman. Canal Zone Postal Service, Balboa Heights, Canal Zone. 440 (5½x8½) pages. \$2.50.

A thorough review of not only the stamps of the Canal Zone, but also of its history—postal as well as general. Each issue is given complete coverage, and profusely illustrated. A fine study.

Handbook of Austria and Lombardy-Venetia Cancellations, 1850-1864 Issues, by Edwin Mueller. Mercury Stamp Co., 10 E. 40th St., New York 16, N. Y.

A series of sections have appeared in this excellent study by America's noted authority on Austria that is about nearing completion. Once the dozen or more sections are printed, they will be available in book form. Data on the publications may be obtained from Mr. Mueller at the address above. As can be imagined from the authorship, this is a complete, thorough study of the cancellations under review.

Billig's Handbook on Postmarks: Vol. 4, Lombardy-Venetia, second revised edition, by Fritz Billig. From the author, 168-39 Highland Ave., Jamaica 32, N. Y. 48 (6x9) pages. \$3.50.

For the specialist in these issues, an attempt to list all known cancellations of Lombardy-Venetia, and on the stamps of Sardinia and Italy; and of Austrian Levant cancels used on the stamps of Lombardy-Venetia.

First Issue of Czechoslovakia, "The Hradcany", by John Velek. Billig's Specialized Catalogue Vol. 10. Fritz Billig, 168-39 Highland Ave., Jamaica 32, N. Y. 60 (6x9) pages. \$3.00.

Prepared by one of the country's noted experts in the field for the Czechoslovak Philatelic Society, this is a specialized catalogue on the rather difficult—for the uninitiated—first issue of Czechoslovakia, the Hradcany Castle issue of 1918-20. The many varieties are illustrated, and a valuation system is provided.

Italy, Postage Stamp Specialized Catalogue, 1961, by D. S. Bolaffi. Philatelic Publishing Co., Turin, Italy. Available from Louis K. Robbins, P. O. Box 672, New York 8, N. Y. 122 (7½x10) spiral bound pages.

In English, a handsomely produced publication by one of Italy's notable authorities. Beautifully illustrated and with complete listings, it appears on fine coated stock paper. In addition to the Bolaffi numbers, Scott and Gibbons are given where available. Excellent for every collector of Italy.

Roman States and Vatican City 1961, Postage Stamp Specialized Catalogue, by D. S. Bolaffi. Philatelic Publishing Co., Turin, Italy. Available through Louis K. Robbins, P. O. Box 672, New York 8, N. Y. 44 (7½x9½) pages. \$1.25.

A finely produced catalogue in English for the specialist in these fields. Scott, Gibbons numbers are provided, in addition to the Bolaffi numbers. Spiral-bound, and completely illustrated, fine illustrations help clarify problems concerned with tricky items, such as the rare 1934-37 provisional stamps of Vatican City, which are clarified by large photos of all surcharges.

The Philatelic Press in Greece, by Moses C. Constantinis. Reprinted from *The Philatelic Literature Review*. Mr. Constantinis' address: Patission 126, Athens 8, Greece. 8 (6½x9) pages.

As stated, a reprint listing the philatelic periodicals, catalogues and philatelic studies pertaining to Greece. This is the English translation of data originally published in *Philotelia* (Athens), and incorporated in Mr. Constantinis' *Annals of One Hundred Years of Hellenic Philately, 1860-1960*.

The Rishon Le Zion Local Stamp April 5-May 6, 1948, by Leslie L. Blake. The Society of Israel Philatelists. No price given. Mr. Blake's address: Williamson, N. Y. 24 (6x9) pages.

A well-illustrated and finely detailed study of this local issue of Israel, the service being developed just prior to the end of the British mandate.

United States Specialized Catalog of First Day Covers, by Leo August. Washington Press, Newark 2, N. J. 96 (5¼x8) pages. 60 cents.

For those interested in the subject, this is a complete resumé of all U. S. first day covers, from the Columbian exposition issues of 1893. Illustrations are of many special cancellations used on first-day covers.

The Local Posts of Western Australia, by P. Collas. The Hawthorn Press, Melbourne, Australia. 16 (7¼x9½) pages. \$1.00.

The fifteenth in a series of monographs published by Hawthorn Press concerning the stamps of Australia and the Pacific Islands, this is a fine compendium of data relative to the Coolgardie Cycle Express and the Lake Lefroy Cycle Mail. As usual in this series, a finely produced, written and illustrated pamphlet.

New Publications

The Cinderella Philatelist, edited by L. N. and M. Williams, 30 Dunstan Road, London N. W. 11, England. Journal of the Cinderella Stamp Club.

As its name implies, a journal for the "Cinderellas" of philately—local stamps, telegraph and railway stamps, phantoms, etc. Its first issue is dated January 1961. A few of the pertinent articles are "Forgers Are Not What They Were", "Railway Parcels Stamps of the Union of South Africa", "Forgeries of Lorin's Paris Post Issues", "College Stamps". The annual membership subscription is 10s6d, data being obtainable from the secretary, D. W. Waters, 257 Pettits Lane North, Rise Park, Romford, Essex, England.

The Great Britain Philatelist, edited by Marcus Samuel, and published by The Regent Stamp Co., 50 Pall Mall, London, S. W. 11, England.

Issued as a companion to *The Philatelist and Postal Historian*, of the parent organization, Robson Lowe Ltd., its "primary purposes . . . are to provide fresh knowledge of the many aspects of the subject, answers to readers' problems, and to increase the pleasure of all those who are interested in a common subject." Associated with Mr. Samuel in the editorship are Major K. M. Beaumont, Dr. Clive Gardiner-Hill, F. C. Holland, A. K. Huggins, Robson Lowe and Dr. W. R. D. Wiggins. Subscribers to *The Philatelist* and *Postal Historian* will receive it automatically. Subscription for *The Great Britain Philatelist* will be 10 shillings a year. Featured in the first number (February 1961) is "Hand-Drawn Pictorial Envelopes", by Robson Lowe; a discussion of hand-struck "Free" markings by C. J. Potts, and "The Maltese Cross—Color Problem", also by Mr. Lowe. "My Post Office Journal", which had been running serially in *The Philatelist and Postal Historian* is being continued in *The Great Britain Philatelist*.

Stamp World, edited and published by Mel Shapiro, P. O. Box 89, Brooklyn 36, N. Y.

This new monthly made its bow in January 1961 and through its third issue, March 1961, had presented a number of interesting articles. The March issue featured a discussion of stamp designs and production, "Stamps U. S. A.", by Ervine Metzl, who has designed a number of United States stamps, and which is reprinted from *The American Artist*. Printed on fine coated stock, it is an 8½ x 11 32-page journal. Subscription is \$5.00 a year.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y., for sales of British North America essays and proofs.

Sol. Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y., for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

The Catalog Committee receives lists of prices realized from many auctioneers covering essays and proofs of many countries. Lack of space compels us in most cases to limit our reports to those of the United States and British North America, as these appear to be the countries where most of our members' interest lay. However, we will be glad to supply this information for any country, if available. Send lists to Kenneth Minuse, 1236 GRAND CONCOURSE, New York 56, N. Y. with stamped, return envelope.

H. R. Harmer, Ltd., London, sale of Nov. 28, 29, 1960

St. Vincent

1861	Perkins, Bacon proofs.		
	½p black, very fine horizontal pair	\$	33.60
	1p black, trial color plate proof, v. f. horizontal pair, margin sheet at right	1TC	33.60
	1sh. black, v. f. horizontal pair plate proofs	4P	37.80
1881	De La Rue proofs.		
	½p black, superb horizontal pair	24TC	25.20
	1p black, superb horizontal pair	25TC	36.40
	4p black, superb horizontal pair	27TC	26.60
	6p black, superb horizontal pair	28TC	23.80
	1sh. black, superb horizontal pair	28ATC	21.00

Sale of Jan. 9, 10, 1961

Union of South Africa

1910	2½p black, trial color large die proof on white card, v. f.	1TC1	123.20
1926	6p gray and orange, trial color plate proof on thick paper, blox of 4	27TC7	17.50

J. N. Sissons, Ltd., Toronto, Ca., sale of Jan. 25, 26, 1961

Canada

1851	3p red, plate proof on India, horiz. Specimen in green	1P3S	18.00
	12p black, plate proof on India on card, vert. Specimen in red, v. f.	3P3S	115.00
1859-64	17c blue, plate proof on India, vert. Specimen in red	19P3S	21.00
1870-93	1c orange-yellow, Canada Bank Note Co. essay, v. f.	35E	21.00
	2c dark green, Canada Bank Note Co. essay, v. f.	36E	22.00
	3c orange-red, Canada Bank Note Co. essay, v. f.	37E	22.00
	3c red, plate proof on India on card	37P3	40.00
	10c magenta, plate proof on card	40P4	40.00
	10c brown-red, plate proof on card	45P4	31.00
1897	3c purple, large trial color die proof in color of the \$4 value	53TC1	75.00
1912-24	3c carmine, large die proof	143P1	29.00
1928-29	10c dark green small die proof	155P2	10.00
	50c dark blue, Bluenose large die proof	158P1	82.50
	5c dark blue, U. P. U. large die proof on India "mounted on card" approved per A. S. 7/3/1933	202P1	75.00
	5c dark blue, Royal William, large die proof on India mounted on card, "as 33"	204P1	75.00

1935	1c deep slate green, small die proof rare	211P2	50.00
	2c carmine, small die proof rare	212Tc2	45.00
	3c carmine, large die proof with die No. & imprint	213P1	80.00
	3c vermillion, small die essay	213E	55.00
	5c blue, large die proof with die No. & imprint	214P1	80.00
	10c green, large die proof	215P1	90.00
	10c dark green, small die proof	215P2	35.00
	13c violet, trial color small die proof	216TC2	57.50
1935	10c carmine, large die proof	223P1	90.00
	13c violet, large die proof	224P1	100.00
	20c scarlet, trial color large die proof	225TC1	115.00
Airmails			
	5c brown-olive, large die proof	C1P1	62.50
	6c red-brown, large die proof	C5P1	57.50
	20c dark carmine, Special Delivery large die proof	E6P1	47.50
1930	Postage dues.		
	1c-10c dark violet, complete set large die proofs on large card, initialled "PJV" "app janu 3/1930"	J6-10P1	50.00
1933	2c-10c dark violet, die proofs on large card, initialled "LJG" "28/11/33"	J12-14P1	40.00
1879	Officially Sealed brown, plate proof on India, imprint at right	P3	5.25

New Brunswick

1860	5c brown, Connell plate proof on India on card	5P3	27.00
1860-63	12½c blue, plate proof on India, horiz. Specimen in tall thin letters, blox of 4	10P3S	16.00
	12½c same as above but Specimen in short broad letters	10P3S	14.00
	12½c same as above but Specimen in short serif letters	10P3S	16.50

Newfoundland

1938	2c, 3c, 4c Royal Family, Large die essays of head and frame only in issued colors	E245-247	70.00
	2c and 7c large die proofs in issued colors with die Nos.	245,248P1	50.00
1929-31	10c dark violet, large die proof	169P1	23.00

W. T. Pollitz, Boston, Mass., sale of Mar. 11, 1961

Canada

1864	2c green, trial color plate proof on India, V. F.	20TC3	14.00
1870-89	5c slate-green, sheet margin plate proof on card with part of imprint, block of 4, V. F.	38P4	76.00
1888-93	20c vermillion, small die proof, V. F.	46P2	102.00
1903-08	1c black, trial color large die proof on card, V. F.	87TC1	20.00
1865	10c black large trial color die proof, die sunk on card	B27TC1	51.00

Newfoundland

1865-74	5c blue, essay on India, inscribed "Province of Newfoundland" at top	25E-Da	15.00
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H. R. Harmer, Ltd., London, Eng., sale of Feb. 6, 1961

Canada

1898	2c grey-black, essay without Ocean and Possessions in color, block of 4, superb	85E	140.00
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Manuel Galvez Collection

The "Manuel Galvez" Collection Of Proofs And Essays Of The Americas was auctioned by H. R. Harmer, Inc., in New York on November 16, 17, 1960. The sale contained 340 lots of proofs and essays of Latin America alone, and the list which follows is obviously only a brief partial listing of some of the more significant items. (Compiled by F. Burton Sellers.)

Argentina

1864	Rivadavia 5c brown rose, unwmkd paper, blk of 4, from T of sheet, very fine	8P5	15.00
1890	5c deep blue, die proof on thin wove (52x59mm), very fine	77P1	10.00
1892-95	½c to 5p plus unissued 15c, proofs on thin wove, set in orange, few faults	92-105P3	5.00
1899-1903	1p to 10p, plate proofs on card from TL corner of sheet, margins bearing printed 1, 2, 3, 4 respectively, fine	139-42P4	8.00

Bolivia

(? Date)	Essay, Llama in a shield, etc., one (incomplete) with Llama at R, 17 with Llama at L, various colors and papers (some dups), few faults		11.50
1887	eleven stars 1c red brown, perf. proof on wove, very fine	24P6	8.00
1899	10c, 6 die proofs (55x62mm) in diff. colors on glazed paper, one mounted on card, very fine	65P1	21.00
1928	Siles 10c, set of 5 large die proofs (170x180mm) on wove in diff. colors, very fine	190P1	17.00
1930	Air Post, 1930 3b slate, reversed die proof incomplete (Type AP7) with additional reversed impressions of 1b and 2b value tablets above. Very fine	C34P1	26.00

Brazil

1866	Dom Pedro 200r black, die proof (55x67mm) on India mounted on card (108x140mm) foxed, fine	59P1	45.00
1917	Special Delivery, 1917 5c, die proof in black (58x62mm), very fine	E1P1	9.50

Costa Rica

1863	die proofs in black on India, ½r, 2r, 1p, cut down and some foxing, very good	1,2,4P2	50.00
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Dominican Republic

1885-91	5c blue, die proof on India (65-77mm) with Pl. No. and Impt. below, very fine	90P1	19.00
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Ecuador

1881	1c to 50c, plate proofs on India in issued colors, horiz. pairs, very fine	12-17P5	19.00
1887	1c, 2c, 5c, 80c, set of plate proofs on India in issued colors, horiz. pairs, very fine	19-22P5	11.00

Guatemala

1878	½r to 1p, proofs in black in blk of 4, generally fine	11-14P3	13.00
1886	Barrios 1p vermilion, die proof on India (53x63mm) die sunk on large card, foxed	58-71P	55.00
1924	25c brown, die proof on wove (75x66mm), very fine	211P1	16.00

Haiti

1881	1c to 20c, set of die proofs in one horiz. strip (185x37mm) in red-orange, creased, very fine	1-6P	57.50
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Honduras

1891	1c, 2c, 10c, 20c, 25c, 30c, 40c, 50c, 75c, 1p three or four blks of 4 of each val. incl. issued colors—38 blks in all—on thin wove, some faults, fine appearance	61P3	21.00
1895	2c, 5c, 10c, 20c die proofs in blue in one horiz. strip with die no. "915", very fine	88-91P	8.00

Mexico

1863	without value or inscription, die proof in black on card, very fine	14P4	23.00
1895	1c to 10p, pulls in black on perf., gummed, wmkd paper; fine, one sheet of 100 of each were printed for presentation to Postal Authorities of several countries	242-56P6	36.00

1899	1c carmine, 3c blue, 5c green, die proofs on thin card (two thinned) size averages 35x40mm. The first is handstamped "Specimen" in pale violet. Fine	294,296,297P4	18.00
	Bi-colored die proofs (35x35mm. to 45x45mm), 10c red & blue, 15c red & brown, 20c gray blue & red; first two show Bradbury Wilkinson Impt. at B, fair to fine	298-300P4	18.00
	Bi-colored die proofs (45x33mm to 54x42mm) 50c, 1p, 5p, last 2 handstamped "Specimen", fair and fine	301-303P4	18.50

Nicaragua

1862	2c black, die proof on India, margins L and R, stains and thin. Rare	1P1	14.50
1892	Columbus 1c to 10p, set of 10 plate proofs in issued colors on India mounted on card inscribed "Specimens—Hamilton Bank Note Co. N. Y.", fine. Attractive item	40-49P3	28.00
1898	Arms 4c, 15c, 20c, 50c in black, die proof on one plate in blk of 4 shape, very fine	101,104-6P	13.50

Panama

1905	1c, 2c, plate proofs in original colors on card	179-180P4	4.25
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Paraguay

1884	unissued 3c, die proof in violet with printer's Impt. at R, on card, fine	Type All	8.50
1906-10	Capitol 1p, set of 18 bi-colored color proofs on chalky paper, majority with part Impt., fine and colorful	114P	20.00
1912	(circa), proposed Patriotics series, 2c (2 types), 4c (2 types), 5c, set of 5 die proofs on thin transparent paper in 6 diff. colors; very fine		26.00

Peru

1862-63	1d(2), 1p(2) on white, 1p on pale blue, impressions in black with embossed shield, some faults, fine	12-13P5	22.00
1895	1c to 1s, compl. set of small die proofs (4mm margins) in issued colors on India on card, very fine. Colorful set	134-140P2	27.00
1874-79	Postage Due, 1874-79 1c to 50c, set of 5 in issued colors, also unissued 2c green, proofs on India in horiz. pairs, fine	J1-5P3	12.00

Salvador

1867	½r, proof (? die) in pale green on toned wove paper, 2r green, horiz. pair on India optd. "OOOO", fine	1,3P	4.00
1892	Columbus 2c, 3c, 5c in black on die proof #543, very fine (Photo)	61-63P	27.00
1896	Views, etc., 2c die proofs (43x53mm) in red on India, very fine	147P1	7.50
1898	5c, die proof in black (50x62mm) with die no. "1057", very fine	180P1	6.00

Uruguay

1858	180c green (2), 240c vermilion, with "Diligencia" at T on India, 2 with gray backing, fine	5-6P	16.00
1898-99	5m, green, lilac, orange and magenta, corner copies on stamp paper, very fine	148P5	15.00
1900-10	1c buff, 2c magenta, 5c red-brown, 7c claret, 10c greenish blue, gummed and perforated on stamp paper, very fine . .	153,158P6	10.50
1907	Unadopted design of 5c Artigas facing right in 5 diff. colors, large die on wove, extra copy in red, fine to very fine		11.00

Venezuela

1882	5c to 1b, compl. set in horiz. pairs, issued colors on India, fine to very fine	74-78P3	18.50
1893	5c to 50c, horiz. pairs, issued colors on India, fine to very fine	123-126P3	13.50
	Registration, 25c yellow brown, die (57-72mm), on card (150x 227mm)	F1P1	23.00

Secretary's Report

By Kenneth Minuse, *Secretary*
1236 Grand Concourse, New York 56, N. Y.

Members Admitted

- 966 Ciereszko, Leon S., Box 96, Faculty Exchange, Norman, Okla.
- 967 Weaver, Ralph R., 90 Knightsbridge Road, Apt. 2N, Great Neck, N. Y.
- 968 Hartmann, Leonard H., 2104 Lowell, Louisville 5, Ky.
- 969 Davison, Meyer M., 145 East 52 Street, New York 22, N. Y.
- 970 Johnson, D. Wayne, 119 East Court St., Sidney, Ohio.
- 971 Bieciuk, Hank, Box 1235, Kilgore, Texas.
- 972 Turoff, Julius, 144-07 69 Ave., Flushing 67, N. Y.
- 973 Schriber, Les, Sr., Box 96, Deans, N. J.
- 974 Brown, Dr. Warren F., 2167 Mount Paran Road, N. W., Atlanta 5, Ga.
- 975 Wissenbach, George T., 3320 Elmdale Drive, Bethel Park, Pa.
- 976 Schilke, Oscar G., P. O. Box 246, Niantic, Conn.

Applications Received

- 977 Wait, George W., 147 Ridgewood Ave., Glen Ridge, N. J. (Paper Money) By Julian Blanchard.
- 978 Brizzard, Alvin E., 8511 Canterbury Ave., Sun Valley, Calif. (Obsolete Paper Money) By K. Minuse.
- 979 Russell, W. Wright, 2090 Lilly Drive, Thornton 29, Colo. (Proofs, Mint Stamps and U. S. Currency) By K. Minuse.
- 980 Fuld, Dr. George J., Box 6047, Baltimore 31, Md. (Americana Numismatics) By Julian Blanchard.
- 981 Siegel, Bob, 55 West 42 Street, New York 36, N. Y. (Dealer) By K. Minuse.

Change of Address

- 934 Maisel, William H., to 1507 Norman Ave., Lutherville, Md.
- 884 Gates, Dr. Edward M., to 3211 Allen Road, Ortonville, Mich.

Deceased

- 621 Cabot, George D. 95 Hutchinson, A. C.
- 78C Lott, Charles A.

Resignations

- 890 Ferri, Marchese Dottore Gian Francesco Giaqili.

Dropped for Non-Payment of Dues

- | | | | |
|-----|--------------------|-----|-------------------|
| 949 | Beland, R. Dale | 950 | Gauthier, Gene R. |
| 841 | Christopher, Paul | 947 | Hochman, Abe |
| 926 | Crosson, Arthur J. | 632 | Womack, Robert P. |
| 804 | Davidson, Edgar | | |

Enumeration of Membership

Number reported in JOURNAL No. 69	261
Gains	11
Losses	11
Correction	1
Net Membership in this JOURNAL No. 70	260
Non-Member Subscribers	8

A CORRECTION

In the report of the exhibits of Essays and Proofs at SOJEX 1960 in JOURNAL No. 69, page 37, the names of the judges were unintentionally omitted.

This is regretted very much, particularly as the high quality of the material shown made the judging no easy task.

Our belated thanks and recognition to Henry Gates, Sol Glass and Michael Miller for such a competent job so well done.

American Portraiture on Revenue Stamps

Continued from Page 72



Adrien Boutrelle Photo

Hugh McCulloch, ex-Secretary of the Treasury, portrayed on sixty pound tobacco stamp.

The Hon. Columbus Delano, Commissioner of Internal Revenue in 1869, and Secretary of the Interior from 1870 to 1875, and now one of the Trustees of Kenyon College and a resident of Gambier, Ohio, figured in this portrait gallery on tobacco and cigar stamps in 1872.

Francis E. Spinner, Treasurer of the United States during the war, and known as the "Watch-dog of the Treasury" and celebrated for his characteristic signature, which was engraved in fac-simile for so many years upon the U. S. Treasury Notes, beams upon the observer with a genial smile from the fifty pounds distilled spirits stamp of 1868. It is the same vignette portrait that was placed upon the fifty-cent fractional currency notes formerly in circulation and of which he was the author and instigator. He is at present in feeble health and spends much time in Florida.

The Hon. John J. Cisco, Assistant Treasurer of the United States at New York, under the administrations of Pierce, Buchanan, and Lincoln, appeared upon a high value liquor stamp issued during the sixties. He died in 1884.

John A. Dix, U. S. A., is also upon an early liquor stamp. His death occurred at New York City in 1879.

B. J. Reddie Designed Canada's Northland Stamp

Canada's philatelic tribute to its Northland Development, issued Feb. 8, 1961, was designed by B. J. Reddie of Ottawa. The vertical stamp depicts a large modern earth-moving machine and a surveyor with transit below a compass rose. Lines of latitude and longitude illustrate the expanse of Canada's last frontier, the design emphasizing the prodigious activity of the development. The background is red, the lettering and foreground in green. Mr. Reddie is a member of the Canadian Army who received his art training at the Toronto Central Technical School.

Decatur Design from Hall Engraving

The portrait of Stephen Decatur on the two cents value (Scott's A264) of the Navy series issued by U. S. January 15, 1937, was copied from an engraving made by G. R. Tall after a painting by Alonzo Chappel.

SELLING

Essays, Proofs and "Specimens" can be offered for sale through our Specialised Stamp Sales which provide an unrivalled market, attracting buyers from all over the world.

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3c 1851, Original Plate Proof On "Rice Paper"

Scott No. 11P3a

In 1855, W. Bemrose & Sons, of Derby, England, developed a new perforating machine. Late in 1855, Toppan, Carpenter & Co., of New York, the printers of the U. S. 1851 issue, apparently sent several Proof Sheets of the 3c 1851 to Derby, England, to use in testing the new Perforating Machine. (See page 210 of Dr. Chase's 3c 1851 Book.)

Since these sheets were flimsy "Rice" or "Proof Paper" they were apparently inappropriate for such testing and were never used.

In 1952, a piece of 60 (The Right 6 Vertical Rows of Plate 4) was discovered and offered for sale. The late Dr. Clarence Brazier, the foremost specialist proof dealer of his day, broke that piece down. Plain blocks were sold for \$125. Margin Blocks for \$150. and corner Blocks for \$200.

The existence of another piece of 96 (The left Pane of Plate 4, less the L. R. Block of 4) was revealed by Dr. O. M. Bacher, of London, England, in an article in the July 15, 1950, issue of *Stamps*. We are pleased to announce the recent acquisition of that piece which is being broken down and offered for sale as follows:

All Have Vertical Pen Brush Marks Across Face. Color is Brilliant Brownish Carmine, Scott Cat. \$50 per single, \$300 Per Block.

SINGLE, with invisible pressed crease Net \$20

SAME, Superb Net \$35

HOR. PAIR, with invis. press. crease Net \$35

SAME, Superb Net \$65

BLOCK OF 4, with invis. press. crease Net \$100

SAME, Superb Net \$150

MARGIN BLOCK, with in. pr. crease Net \$125

SAME, Superb Net \$175

FULL COR. BLOCK, Top Left, sup.... Net \$250

BT. LEFT CORNER SHEET MARGIN BLOCK of 16 (2 x 8), with pencil notation in Bt. Sheet Margin: "Stamps sent to W. B. from U.S.A., for testing his Perforating Machine." Several invisible pressed creases. A Rare and Beautiful Piece

Net \$750

TOP CORNER SHEET MARGIN BLOCK of 20 (2 x 10), with row of roulettes diagonally across top sheet margin, 2 light vertical creases. A Rare and Attractive Piece

Net \$750

LEFT PLATE NO. & IMPRINT BLOCK of 12 (6 x 2), 4 horiz. creases one heavy—ending in tear in sheet margin. Attractive and Rare

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